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NOVEMBER 1936



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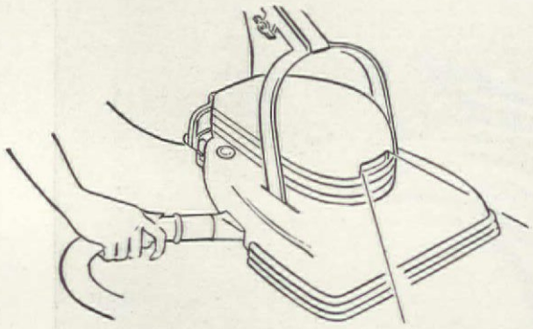
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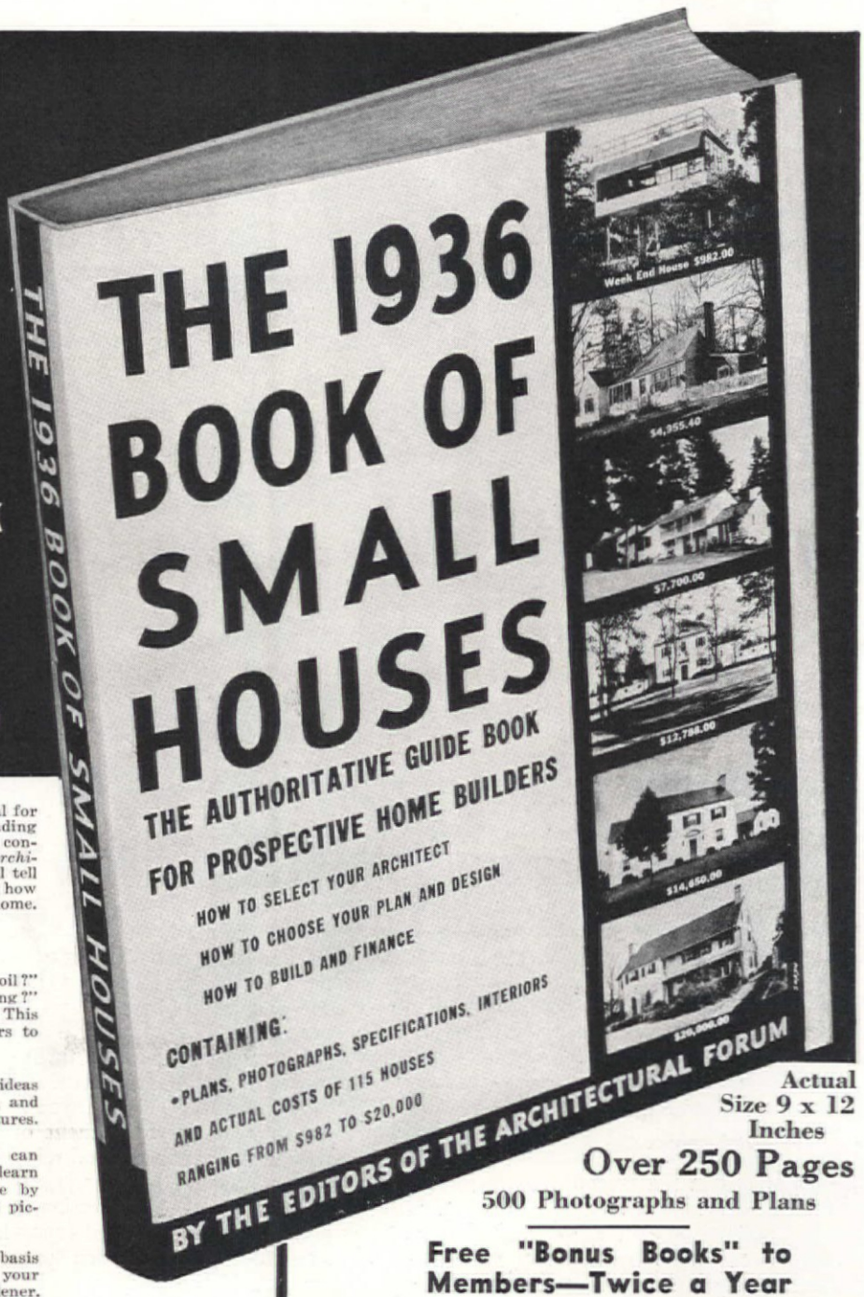
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ON THE HEARTH OF THE AMERICAN HOME

A boy and his books

PATRICIA LYONS DE YOUNG





EMERSON said, "Many times the reading of a book has made the future of a man." This was never truer than when applied to bringing up children. Though most of them are omnivorous readers, it helps to have a good stage setting: open shelves full of good, "meaty" books, tables with books lying around invitingly loose, comfortable chairs, each with its own good reading lamp.

Children will not learn to love reading in a home where there are no books but when books are a part of their daily home life, when conversation turns as naturally to discussion of the fortunes of their story-book friends as easily as to those of the next door neighbor, youngsters will turn to books for nourishment and stimulation as surely as they do to food. And let it not be said that the value of reading lies in recreation alone. Although the entertainment value is a pearl of matchless price, books are essential for mental growth, they enlarge the horizon, they introduce the child to characters you might well be glad to keep in books yet that your boy or girl will some day have to understand and cope with; in short, books are a dress rehearsal for life itself.

It is important that children own books, for then their pride of possession helps to create story-book friendships, and it is equally important that they have a place to keep their cherished friends. Even the family of modest means can provide this for their boy or girl. Though the rooms illustrated are boys' rooms they could easily be transformed to appeal to a girl's fancy.

Give a boy his own room, an attractive one too, for the notion that boys don't care how their rooms look is another exploded theory. Give him plenty of bookcases and if they are not full in the beginning it doesn't matter, for then he can have the fun of making new friends and seeing the gaps gradually disappear. Years later the titles in the bookcases will furnish you a more graphic picture of his mental and emotional development than could any report card.

The money spent on your boy's room is not nearly as important as the care and thought required to make the room actually express *him*, and this above all—let him have a voice in the planning, decorating, and furnishing. He will enjoy it so much more.

For the rooms themselves, use a neutral background (neutral needn't mean just something drab)—try soft green, light yellow, rich cream, ivory, white, pale gray, or a warm buff with plenty of strong, bright colors introduced in rugs, curtains, bedspreads, and chair covers. It was found by questioning a large number of boys that a decided majority favored red with a bright powder blue running second. But don't assume anything—let your boy choose his own color scheme.

The furnishings and backgrounds must be practical, but that doesn't mean dingy. Walls can be painted or papered with washable paper, floors covered with linoleum or with rag, hooked, or Navajo rugs. Several types of furniture are appropriate. Farmhouse antiques offer a sturdy simplicity. Many excellent reproductions in both maple and pine are on the market today. Some of the newer modern furniture with its plain, smooth surfaces and simple lines is very good. Built-in bookshelves, cupboards, and beds, either carpenter- or boy-built, save much space in a small room and add the thrill of accomplishment to the young owner's satisfaction.

No need to be discouraged if you must use a heterogeneous assortment of things. Even though they are not blood relations, they may become related by marriage with paint. In reclaiming such a collection, remove all unnecessary ornament and fancy hardware and substitute plain, wooden knobs or bars for handles. If the pieces are of good wood, remove the old finish, then the wood may be oiled or waxed, but if they are a variety of cheap woods that will not gracefully submit to such treatment, give them all a coat of paint and they'll come out fresh and gay.

The boys' study (lower picture) is about 90% boy-built. They not only chose their own color scheme but made and assembled some of the furniture and painted all of it. Not much more than $5 was spent on furnishing this room. The bookshelves which extend under the three long windows on the left (which do not show in the photograph) were made of cheapest pine boards, the desk table was an old sewing table which they bought for $1 at a storage warehouse. The Morris chair was given them by a neighbor who was discarding it. The boxes on the desk which hold two of their most prized sets of books were salvaged from the grocery store as were the boxes which stack up to form a modernistic kind of bookcase. The two hanging shelves which hold tiny ship and locomotive models cost less than $1 apiece. This assortment was painted a bright, dark blue; the insides of the shelves and boxes were painted Chinese red, and the edges silver; the chair cushions were covered in red, white, and blue plaid. Walls were done in plain white, the woodwork silver, and the ceiling was papered with a bright blue paper sprinkled with white and silver stars. On one wall a piece of wallboard five feet by nine feet was nailed about two feet from the floor. This was given a coat of silver paint and the boys tack huge pieces of paper on it (unprinted newspaper purchased from the local newspaper office) for drawing and painting or they hang pictures or maps there of places and things of vital interest at the moment. The collection on top of the desk bookcases may vary from month to month, even from day to day. The rocks may be supplanted by butterflies, bugs, or wasps' nests. The drum wastebasket under the desk was fashioned from a cardboard candy pail painted red and strung with clothesline pulled through holes. The floor covering is a terra cotta tile-patterned linoleum that "can take it."

In the boys' bedroom (upper picture) the principal problem was to make a place for the books and radio and desk. Bookcases were built to fit in at either side of the windows and the radio was installed in one of them. The insides of the cases were painted red. The outsides were painted white as was the rest of the woodwork and the walls. The ceiling was papered with a white paper spattered with red stars of varying sizes. Bamboo shades were painted white over their natural finish and used instead of glass curtains, with draperies of plain bright red chintz.

The furniture in this room is maple, the bedspread candlewick—red and black diagonal tufting on a soft gray background. The Navajo rugs are red, gray, black, and white. The easy chair is upholstered in gray with a design in red and darker gray. Lighting has been given special consideration. A white table lamp floods the desk, a floor lamp provides a good light by the chair and there is a pin-up lamp over each bed.

We cannot with certainty give our children much information that will be of use to them twenty years hence, but we can teach them where to go for information, for enjoyment, for refreshment of spirit, for inspiration, and for breadth of vision. We can open up to them the world of books and make home the most desirable place to spend leisure hours.



She always came with Brother

Poor thing . . . for years Ellen had been coming to parties with an irritated and unwilling brother . . . simply because no other man would take her! And yet, when she came out of college, everybody said that with such prettiness and charm she'd be married before she knew it. But the whispered story of her trouble went the rounds, as it always does, and simply ruined her socially. That is what halitosis (unpleasant breath) does to many a woman, many a man—without their even realizing its presence.

No Laughing Matter

People no longer laugh about halitosis. Research has established this offensive condition as being so real, such an everyday threat, that only the ignorant and careless fail to take precautions against it. The fastidious, realizing it is the fault unforgivable, are continually on guard.

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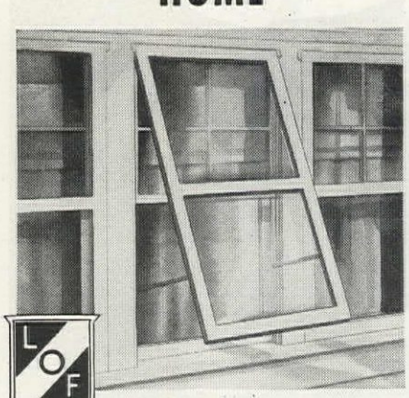


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Installing Winter Windows (storm sash) is simply applying the scientific principle of the thermos bottle to your home. You have two windows, instead of one, and the dead-air space between them insulates the window area and enables you to maintain a normal, even temperature in the house at considerably reduced cost of fuel. Drafts are eliminated and the danger of catching cold indoors is minimized.

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The United States Bureau of Standards, in its Circular Number 376, reports that Winter Windows save from 10 to 15 per cent of fuel costs in houses with no other insulation. These savings constantly increase as the degree of other insulation increases, reaching a high of 60% savings on fuel in homes with Winter Windows and 1-inch insulation throughout. In addition to these substantial fuel savings, it is generally recognized that Winter Windows are an effective health guard during the cold months.



●

With winter already well on its way, now is the time to call your local lumber dealer and have him measure up your home for Winter Windows. Do not delay. The cost is not large and may be handled under F.H.A. terms, since Winter Windows are classified as permanent improvements to the home. One vital consideration to remember, however, is that the glass must be of the highest quality, for doubling the windows doubles the importance of brightness, flatness and clarity in the glass. That is why it is well to insist that your Winter Windows be glazed with the product of . . . Libbey·Owens·Ford Glass Company, Toledo.

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SEVEN PILLARS OF WISDOM

BY T. E. LAWRENCE



THE SEVEN PILLARS OF WISDOM will be, as it was meant to be, Lawrence's monument to posterity. It has an exciting story of its own, and for years has partaken of the sensational and legendary which surrounded everything that Lawrence did. Lawrence finished it during six months of writing at the Peace Conference in Paris. Close to 250,000 words had been written. Then one day while he was changing trains at Reading Station in London, he left this manuscript unguarded and it disappeared. It has never been recovered.

Within a few months he rewrote a second draft in 400,000 words; but his style was careless and hurried, and realizing he would never be satisfied with it, a year later characteristically he burned the entire manuscript. The third text was begun at once and was composed with great care. It is the present one. It was privately printed in London and fabulous sums were said to have been paid for the few copies sold in England. Twenty copies were printed for America, to retain copyright here, and the price of these was set at $20,000 apiece. Upon his death, last year, the unexpurgated text was given to the world.

"Lawrence was not writing a history in this book. . . . The stream of explanation and narrative is made up of many elements. There are studies of Arab history and Arab character, the latter brilliant in the extreme, and pen portraits of Arabs, Turks, French and British leaders of extraordinary wit, shrewdness and power, and these and much else are floated on a narrative of adventures that are terrible, humorous, exciting to a degree unequalled in our time, enriched by descriptions of the desert, of Arab life, of the backgrounds of critical action, many of which are beautiful in a high degree, real masterpieces of English prose. . . .

"But this is only one strand of this great book. . . The other is philosophical, but in no abstract sense. It is the meditation, often agonized, sometimes profound and occasionally petulant and despairing, of a leader torn between duty to his conscience and duty to his cause, of a Hamlet uncertain of the worth of his every action. . . . This is the memoir of a genius recording what he believed to be his failure as well as what he knew to be his triumph. It is an inextricable mixture of a human document, pure literature, philosophy, a history and a confession."

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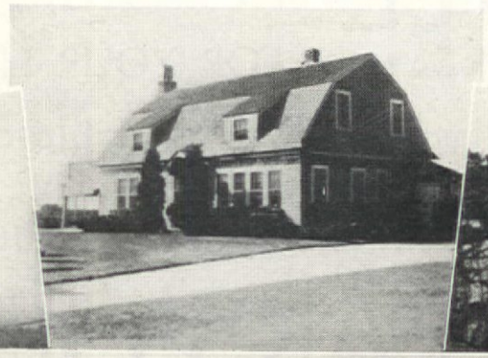
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Above: Home of Mrs. Ernest L. Boothby of Rensselaer, N. Y. Below: Home of Mr. and Mrs. Harry O. Horton, Dallas, Texas





Top Center: Home of Mr. Harry Warren Beals, Brooklyn, N. Y.

Center: Home of Mr. D. E. Clark of Santa Monica, California



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Home of Mr. and Mrs. Sherburne H. Fogg, Warrensburg, New York



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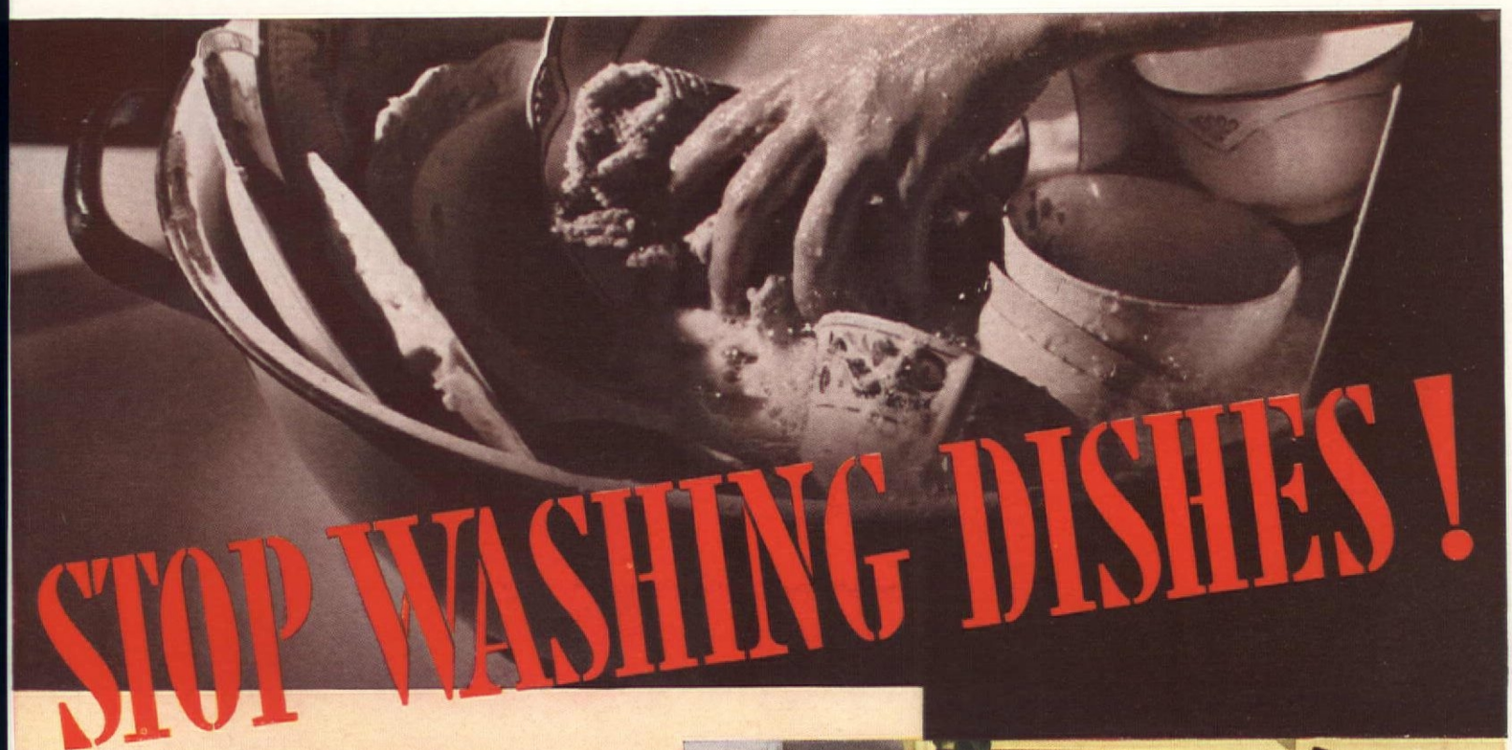
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Living room as well as cover described in detail on facing page. Both natural color photographs by F. M. Demarest

Two little rooms in blue



The dining room with table set for the Thanksgiving feast is shown in color on the cover

THERE are some people who feel that blue is a difficult color to handle in decorating, and yet most of us like blue, and would like to use more of it. That is one reason we have elected blue color schemes for the living room and dining room illustrated on the cover and on the frontispiece opposite. Another reason is that blues are coming up in the world. Perhaps it is because there is a coronation ahead and blue is a color that goes with blue blood and royalty. Perhaps it is because it is some years since we had a blue season. At any rate, blues are in the air, and very charming and livable they are, too, when correctly used.

This living room and this dining room we set up in our own studio and photographed in color, so that you can see just how the color schemes were developed and just how we introduced other colors, to emphasize the blues and lend them character.

Both rooms are wallpapered. The living room has a fine reproduction of an antique paper, the background a soft, tan-gray, the pattern introducing lovely blues, old red, green and enough white to justify the use of white accessories in the room. Since we wanted a blue room, we selected one of the lovely new texture carpets in the same blue that appears in the paper. This is laid from wall to wall, without a border of floor showing, in order to make the room seem larger. By way of interesting contrast and balance of color, the overdraperies are a beautiful, rich, old red in an antique satin texture weave. These are hung straight from rod to floor, over glass curtains of sheer white Celanese. There, you see, is our color scheme; multi-colored wallpaper, blue carpet, red overdraperies, white accessories.

In our opinion, a living room should have a certain amount of dignity, and at the same time a very livable quality in the choice of furnishings and in their arrangement. Furniture of Georgian persuasion is well fitted to achieve this purpose. Since the room is not too large, we selected a love seat of regular Lawson design instead of a sofa, covered in a stripe in shades of blue, welted with a bouclé loop fringe. This is placed at right angles to the fireplace, always a pleasant arrangement. Opposite is a chair done in off-white with blue bouclé edging; this a luxuriously comfortable chair but one which does not take up too much space in the room. The color brings out the whites in the wallpaper, and adds a style note that marks the room as definitely 1936. The pair of end tables is of mahogany, with delicate scalloped galleries, and the oval coffee table—a new shape, and very nice for a change—is topped in leather. Between the two windows, and placed at right angles to the wall, is a mahogany knee hole desk fashioned along simple, dignified lines and of great utility.

Lamps are white; the two on the matching end tables with a rope design, the shades topping them edged with rope to correspond. The desk lamp is a simple white column, the shade here of slipper satin edged with a contrasting color. Desk accessories include a pair of delightful book ends in white, as well as leather ink stand, and other customary and rather necessary utilitarian equipment.

THE dining room paper, we think, is one of the most beautiful in existence. Its background is a soft, lavender-blue, the pattern gray beige. This is used above a dado painted the same gray-beige, and this neutral tone is repeated in the texture rug, one of the new ones that we especially like. Lest blue and gray-beige be a bit dull, we introduced a glowing, lemon yellow by way of contrast. In hammered satin, this makes the simple overdraperies with tassel fringe trimming, hung over widely ruffled white organdie curtains. The same lemon yellow appears again in the mirror mats on which the fine bird prints over the sideboard are mounted. These are framed in old gold which adds another colorful touch in the room.

The mahogany furniture may be described as of the Federal era, with substantial sideboard, easily extensible Duncan Phyfe table, and laddered chairs which are both good looking and comfortable.

The table is ready for the Thanksgiving feast. On a flawless damask cloth are blue and white serving plates in a real family design. The silver is simple but decorative, as is the crystal. For centerpiece, we selected a huge silver soup tureen, and filled it with yellow chrysanthemums and gaillardias, the same tone of yellow as the draperies, and flanked it with two silver strands piled with colorful fruit. On the sideboard is a silver bowl and a pair of graceful silver hurricane candlesticks which are in keeping with the spirit of the room.

WE ARE indebted to the following firms that coöperated with us in furnishing the living room on the opposite page and the dining room on the cover—both shown in color:

Living Room

Carpet, blue Looptuft from Bigelow-Sanford Carpet Co. Inc.
Wallpaper, Imperial Glencraft
Overdraperies, Orinoka Mills
Glass curtains, Celanese Corporation of America
Crystal lighting fixtures, Lightolier Co.
Love seat, Charak Furniture Co.
Striped covering, Witcombe McGeachin & Co.
Chair, Loeblein Co.
End tables and coffee table, Imperial Furniture Co.
Knee hole desk, Colonial Manufacturing Co.
Mirror, Kittinger Co.
Lamps, Paul Hanson Co., Inc.
Desk accessories and ash trays, Lord & Taylor

Dining Room

Rug, gray-beige Duoweave, Bigelow-Sanford Carpet Co.
Wallpaper, M. H. Birge & Sons Co.
Overdraperies, Waverly Division, F. Schumacher & Co.
Trimming, Consolidated Trimming Co.
Glass curtains, W. & J. Sloane
Furniture, Robert W. Irwin Co.
Table linen, James McCutcheon & Co.
China, Wm. H. Plummer & Co.
Glassware, Fostoria Glass Co.
Silver, The Gorham Co.
Centerpiece and buffet ornaments, Wm. H. Plummer Co.
Bird prints with mirror mats, R. H. Macy & Co.











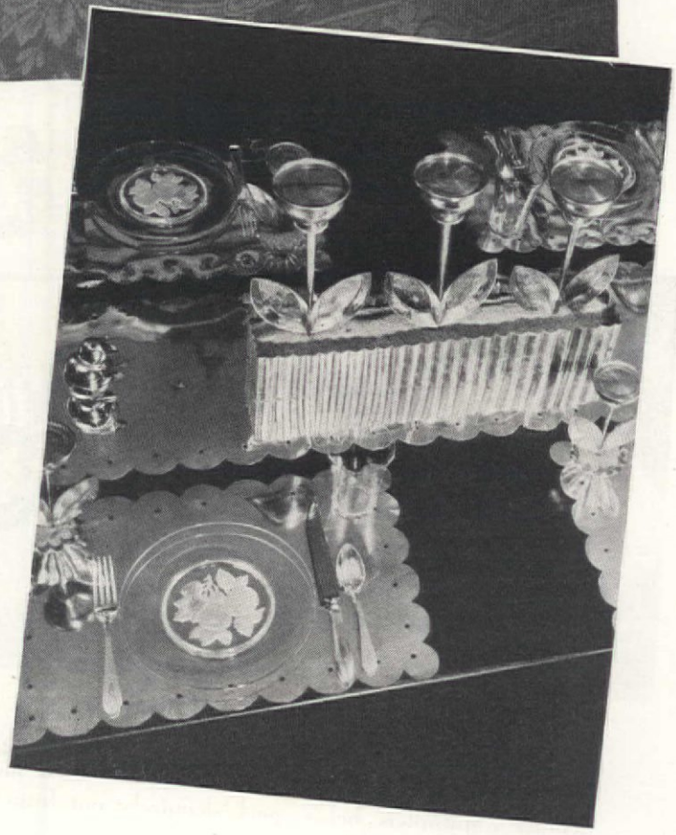


A shiny, silvery bride and her glittering attendants, all of tin, costumed in the 1860 period. No more charming gowns ever walked down an aisle than these "funnel" models trimmed with gay salad mould ruffles, and fluted pie plate yokes

On the opposite page—a gala buffet supper table for the holiday season. Your guests will be completely enchanted with the tin funnel tree and the Christmas angels shimmering a welcome in the candlelight

For party tables—TURN TO TIN!





ELLEN SHERIDAN

HARDLY a housewife in this fair land but enjoys wandering up and down aisles of kitchenware in department and hardware stores, seeing all the new gadgets hat make tasks lighter and renewing acquaintance with old ones. The tables piled igh with gleaming tin and aluminum utensils, dazzling and enticing in their ewness, are fascinating indeed. Their shapes and colors are becoming more allur-ng, too, as manufacturers vie for the most modern design.

But there is a limit to the number one can crowd into the kitchen cupboards. Too many are as much of a problem as too few. However, there is positively no imit to the way these pots, pans, and contrivances can be twisted about and made se of in a variety of other ways. Take for instance the flower arrangements on he table and on the window shelves in the photograph on the next page. Every lower, every leaf and stem once started life on a counter of a hardware store.

If you are weary of orthodox table settings and seek an arrangement to revive our jaded spirits and amuse and entertain your guests, why not cultivate tin flow-rs! You will have some glorious fun creating them. Then too, if you are not too ond of the food angle of entertaining you will be delighted to know that your riends will not be conscious of your culinary shortcomings, so absorbed will they e deciphering the parts of this new flower world. It so happened that this table etting was used for a luncheon but it could be used with equally happy results for tin shower, a tin anniversary, or, with different food, even for a tea. It might lso be fun as well as appropriate to use when you entertain the garden club.

The table is stunning, being metal (chromium, aluminum, and tin) in gray and white; a restful color scheme and one that is very smart. The cloth is gray linen;

the letters are painted on in white. The words "something filling" surround a chromium platter filled with cold meats. "Something thrilling" applies to some delicious Scotch woodcock, while "something chilling" means, of course, a platter of salad. The four daffodils on the table, standing in such erect, military fashion "hailing" guests in a confectioner's candy tray, are electric bulb reflectors for Christmas tree lights. Their coronas consist of a tiny light bulb, a light plug, a small tea ball, and a hose coupling, while their leaves, of tin, have been run through a tinsmith's roller.

The tulip family has a shelf to itself at the left. Their graceful blossoms of aluminum molds, a food chopper, and a tea ball are fastened to bits, and twisted wire brush handle stems. Not to be outdone pair of oven tongs, two egg white whippers, two bread knives, two sawed-off French fry basket handles have chosen to appear leaves in this gay floral arrangement.

The flowers growing aloofly to the right might be anything any chose to name them. Their sturdy fifteen-cent store curtain rod st curve gracefully at the top to display better the beauty of the d fat rosette, salad mold, and egg beater wheel blossoms. And wo you ever guess that mixing spoons would make such admirable leav

By far the most sophisticated flowers in this garden and theref growing far above their ordinary sisters are the bluebells, the dah



Robert Humphr



Above: a unique party table where all the familiar tin kitchen gadgets burst into gay little blooms. On opposite page the three "tin-horn" chorines, dancing on inverted cake tins, sport fluted mold skirts while the demure quintuplets below peek demurely out from salad mold bonnets

and the canterbury bells. The bluebells trace their ancest to spiral egg beaters, the dahlia sprang from an oran juice strainer with leaves of molds, while the canterbu bells, hanging in true bell fashion, were born of flour sifte All the flowers are standing in confectioner's tin tra which are painted white.

An entirely different use of tin and aluminum utensi and gadgets is shown in the photograph on page 14. Th table setting was used by a bride for a dinner in honor her ushers and bridesmaids.

For a half hour before the dinner a stringed orchest played softly in the adjoining music room. As the piani began the strains of the Wedding March from Lohengri the guests found their places marked by tin place cards wi fluted edges with their names written in white lacquer.

A table, covered with a white scalloped-edged organd cloth, framed by a large window, formed the stately settin for this metal wedding. Dozens of candles mounted on inc wide strips of tin, made the table aisle down which th bridal entourage had already proceeded to the altar of

[Please turn to page 9



Carl Obert

Bougainvillea for its profusion of riotous color



New foundation plantings for the South

MARY RALLS DOCKSTADER

WHEN it comes to gardening I am a rank sectionalist and I want something done about standardized gardens. It is depressing beyond measure to find all through the countryside the same stiff plantings of coniferous evergreens—Firs, Spruces, Hemlocks, Arborvitaes, Yews, softened a bit by Barberry and Nandina and Ligustrum, when this dreary monotony could so easily be enlivened b dozens of other genera, equally green an hardy and frequently possessing a bloomin season as well. Mass production is a fine ide for automobiles and refrigerators, and the can be no reasonable objection to meetin them in exact reproduction "from Maine the Rio Grande." But to cut all our garde from the same pattern—it's dreadful!

It seems to me gardens should be as cha acteristic of the section in which they ar planted as its native forests, and as strongl shaped and colored by local custom as are w who plant them. But are they? Assemble collection of photographs showing the ave age home and its grounds costing in today market from $5000 to $20,000; choose th examples at random throughout America ex cept in those portions showing such marke extremes of climate as Florida, Californi and the Southwest. What do we find? Th same big and little conifers with a sprinklin of perhaps a half dozen varieties of eve green shrubs; nothing more.

I have no wish to underrate any of thes popular kinds; they are charming in the own right and good landscape material i their own way, but they are not nearly goo enough to deserve such national prefermen not with the wonderful richness of materi that our diversified climate and soil mak readily available. We have only to stud our resources to be able to produce garde patterns infinitely varied and enchanting.

Keeping in mind the landscaping of th average American home, let us narrow th discussion down to those homes located i the very considerable triangle extending fro Piedmont, Virginia, southward to norther Florida and westward to Texas; the northeast again so as to include rough ly the states of Virginia and We Virginia, Maryland, Delaware, th Carolinas, Georgia, northern Florid Alabama, Mississippi, Louisiana, south ern Texas, Arkansas, Tennessee, an Kentucky. Numerically these states con stitute almost one third of America an from the standpoint of horticultur they embrace the country's most fo tunate area. This is due, of course, t peculiar geographical conditions; th eastward and southward margins o this region are tempered and moistene by sea winds, while mountain range inland help to produce several month of definite winter climate. Yet becaus there is never any great extreme o either heat or cold it is possible to gro an almost bewildering variety of tree shrubs, plants, and bulbs, leaving u

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Photographs from J. Horace McFarland Co.





At left: Pittosporum tobira and Rhyn cosporum jasminoides over the door Above it is Bignonia venusta and Plumbago capensis in a Florida plantin

A moderate priced home in Miami Beach



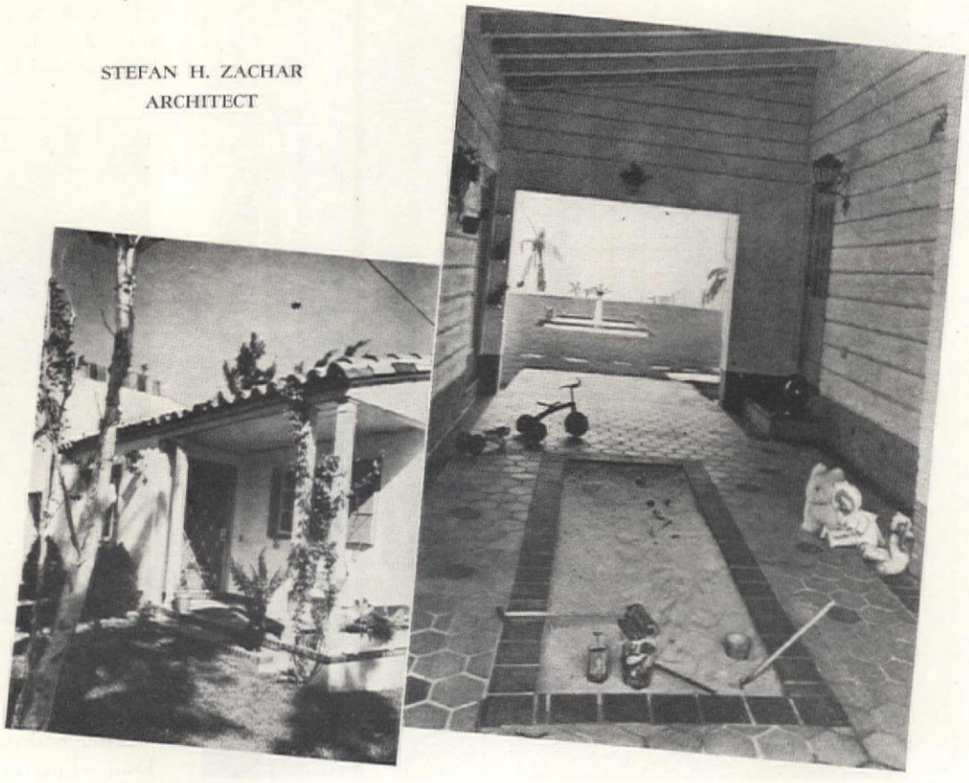
The home of Mr. and Mrs. Stefan H. Zachar

STEFAN H. ZACHAR
ARCHITECT

FOR an architect to design his own home should be a simple matter, but it is quite the contrary as he is tempted to design a too elaborate plan. I had to keep one thought in mind—to design a complete yet compact home on a 70 x 175 ft. bay front lot, at a moderate cost.

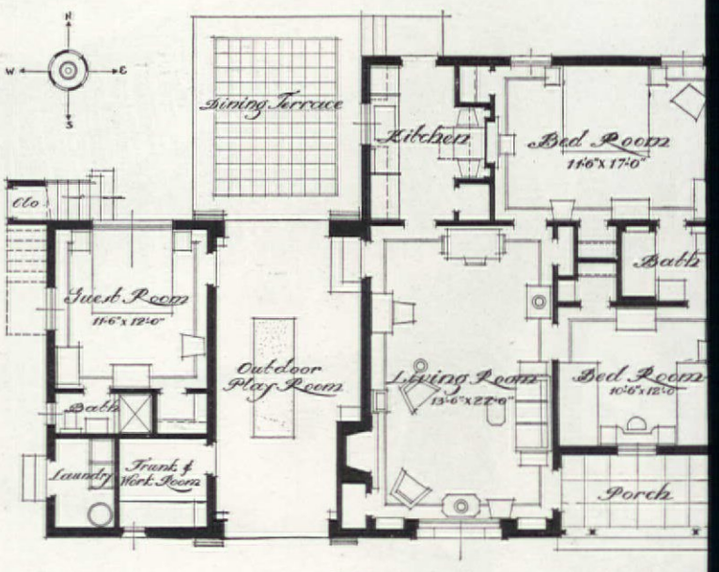
From the floor plan you may see the house is quite spacious, yet architecturally a dream with its "tropi-colonial" atmosphere. It is the Mediterranean style so often seen in this climate, but with a freshness and simplicity rarely found in this particular type of architecture.

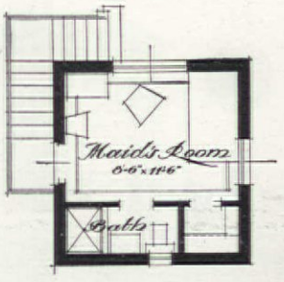
The exterior of the house is painted stucco in bone white with dark brown base, old Cuban tile roof, with Gulf Stream blue shutters. The wrought iron screen door is of sailor knot design. The covered courtyard floor is of quarry tile with sandpile space in center. The ceiling is exposed rafters, lime washed, while the walls are bone white with set-in white tile flower pot shelves.



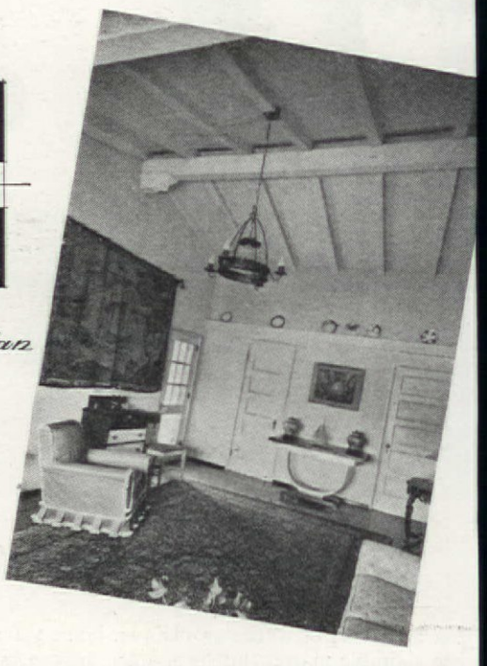


Kitchen and breakfast nook: Buff colored walls, orange linoleum with foot wide b
strip linoleum border. The breakfast table top is of the same linoleum and treatm
with milk stool shaped chairs. The sink is grass green tile—all equipment is elec





Second Floor Plan

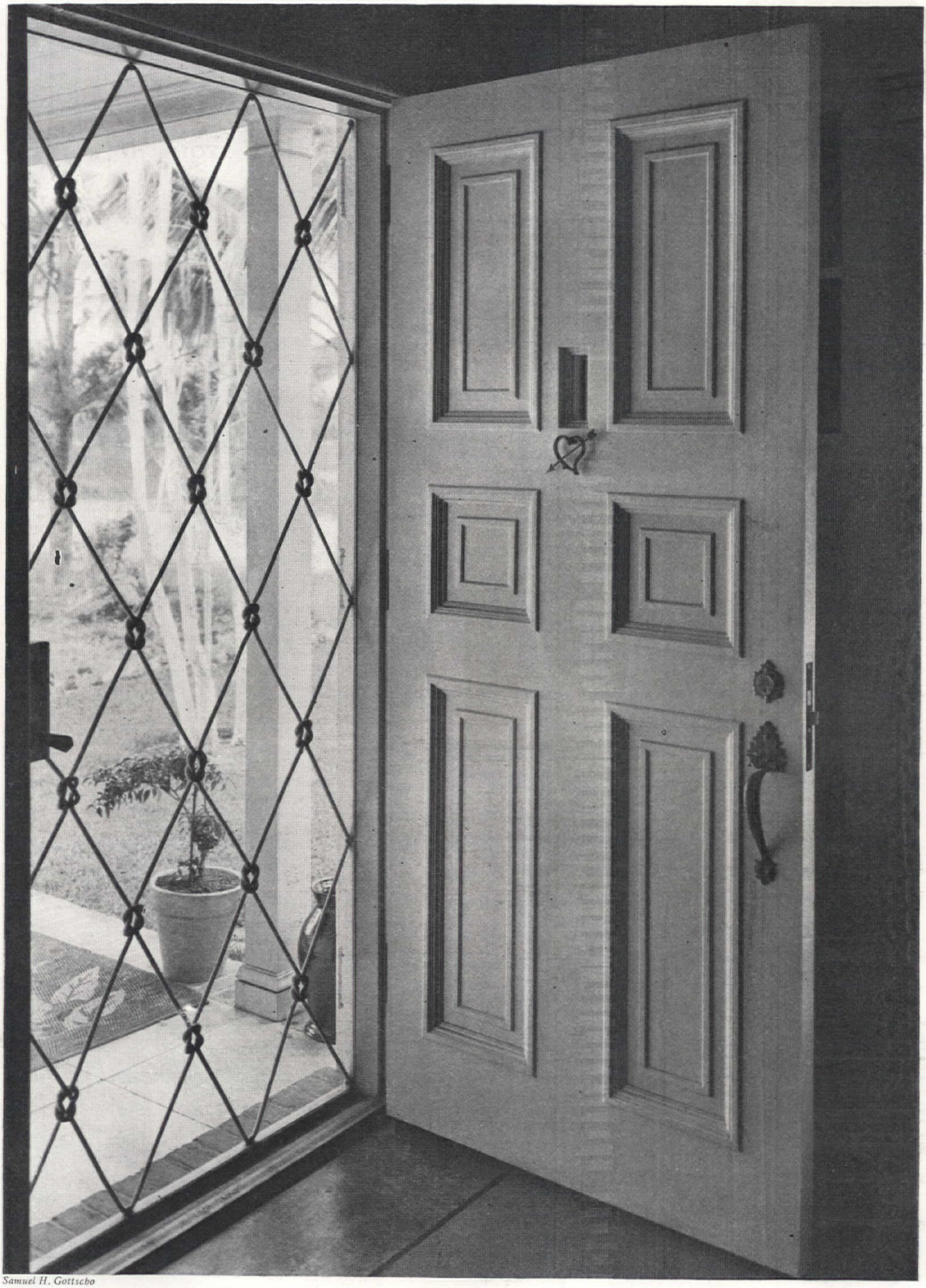


Living room-dining room combination has exposed beams and rafters painted bone white (thus giving the indirect lighting effect). Walls are buff colored; floor, tobacco colored linoleum with border of black linoleum





Master bedroom: Bone white woodwork, Gulf Stream blue walls
bone white ceiling decorated with two eighteen inch silver leaf strip



Samuel H. Gottscho

Whittling ship models from soft pine

Expensive parts and tedious labor following exacting blueprints are unnecessary. You and your son can make one for mother's Christmas mantel!

RAY J. MARRAN

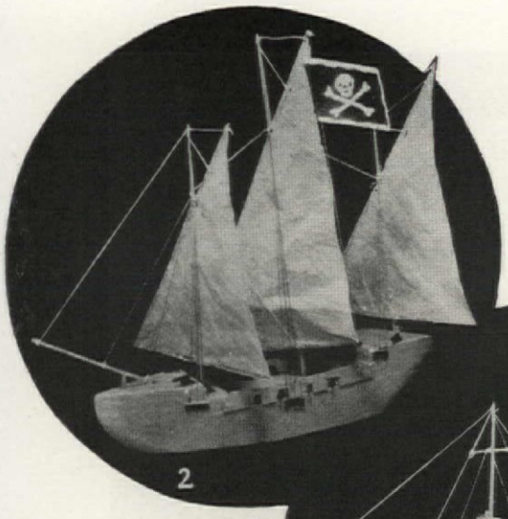


Fig. 2 A model representative of a Barbary Coast pirate ship

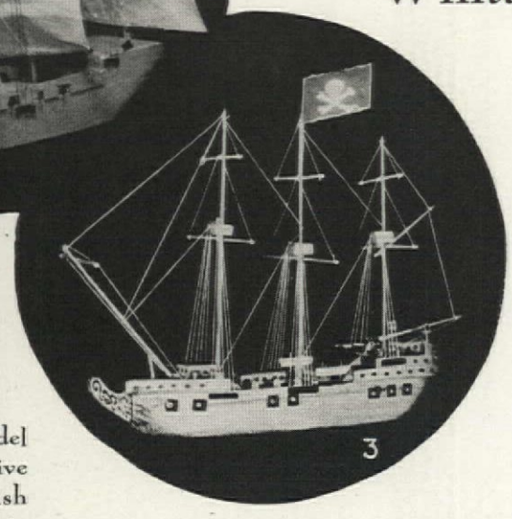


Fig. 3 A model representative of a Spanish Main pirate ship

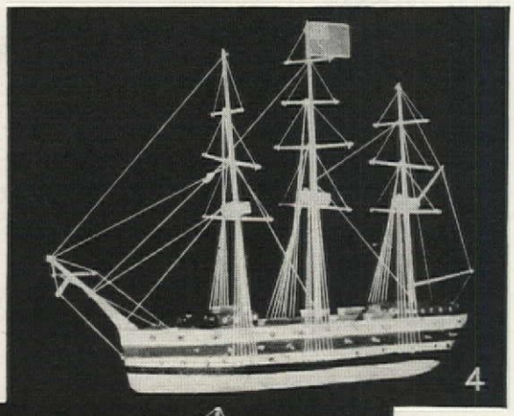


Fig. 4 Ship model copied from pictures of the English warship, the "Victory"





Fig. 5 Model of the "Bounty," made famous by "Mutiny on The Bounty"

Fig. 6 Model of the historical U. S. Frigate "Constitution"



Fig. 7 A model representative of a ship powered with steam and sail, copied from pictures of the U. S. Gunboat "Hartford"

THERE is something tremendously appealing in having small models of historical and famous ships as a decorative unit on a mantel shelf, on the radio, or on a wall whatnot. Perhaps the charm lies in an inbred love of the sea; or for distant lands where romance and adventure seem to abound; or perhaps it is a ship itself where life aboard is prolific with a strange mystery to landlubbers. Whatever the appeal, ship models will always be attractive ornaments and worth while having. By following the simple and easy method of constructing or rather whittling the parts as described herewith, practically any ship can be reproduced in miniature and will be sufficiently accurate in general detail to allow the craftsman to say the model is of this or that particular ship.

Soft white pine is used for the stock. Lumber known as 1 by 2 is used for the hull block. Lattice strips of white pine, ¼ inch thick by 1¾ inches wide are used to form the blocks representing the cabins, hatches, masts, spars, lifeboats, and other accessories. All of the parts are easily cut with a hand scroll saw and with a sharp pocket knife. Quick drying enamel is used for painting the parts and cotton thread is used for the rigging.

No attempt is made to construct the models to an exacting scale, thereby eliminating the chief source of difficulty in constructing models from plans and blueprints. Only the outstanding features of a ship are represented and by constructing the model with a flat bottom, known as a water-line model, the craftsman produces a replica of a ship much in the same manner as an artist, with only a few bold strokes of a pencil or crayon, sketches the outline and general features of the object he wishes to picture. However, true proportions of the ship should be closely followed so as to obtain a model that will at least resemble the appearance of the original.

The first step is to whittle the hull block. Cut this part from a 1 by 2. Whittle the bow pointed and the stern rounded as shown on the sketch, Fig. 1.

The cabins and the hatches are represented by cutting square or oblong blocks from a strip of pine lattice. The lifeboats, ship's ladders, ventilators, crow's nest, fighting tops, and deck cannon are whittled from tiny pieces of pine to represent these parts as shown on Fig. 1. The wheel, windlass, mast tops, and port

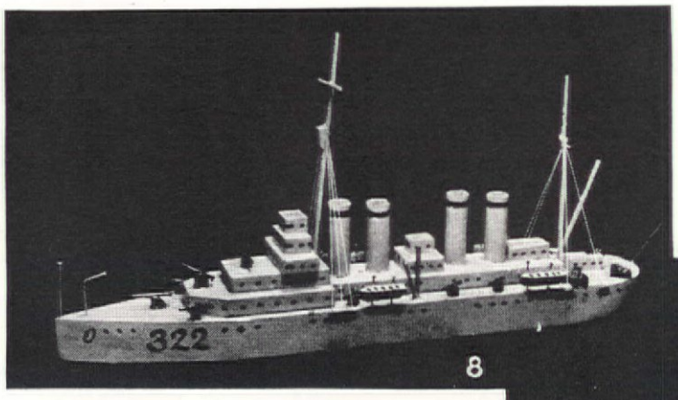
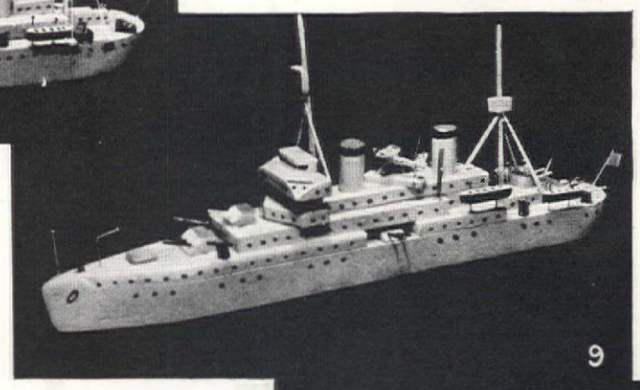


Fig. 8 Model representative of a modern day torpedo boat destroyer

Fig. 9 Representative of a modern battle cruiser



cannon are fashioned from cardboard and pine as sketched. The masts and the spars are whittled from long thin strips of pine, then smoothed with sandpaper.

Models of pirate ships: Pirate ships are always appealing and popular, because fiction stories make the vessels of these bold buccaneers teem with romance and adventure. The two most outstanding groups of famous sea rovers were the Barbary Coast Pirates and the Spanish Main Pirates. The ships of these two groups were vastly different in appearance. Those of the Barbary Coast carried large triangular sails, known as "lateen sails," while those of the Spanish Main carried large square sails and a bellowing bowsprit sail. The only thing common to these pirate ships was the skull and crossed bone flag.

To make models of these ships, whittle the hull block from a piece of white pine, 8 inches long by 1¾ inches wide. Raise the bow and the stern of each ship with blocks of lattice ¼ inch thick as shown in Fig. 2 and in Fig. 3. Cabins, lifeboats, and cannon are represented

Fig. 1 The hull block of a ship model is whittled from a section of 1 by 2 white pine. The cabin blocks, hatches, lifeboats, and other accessories are shaped from pine lattice, ¼" thick, 1¾" wide

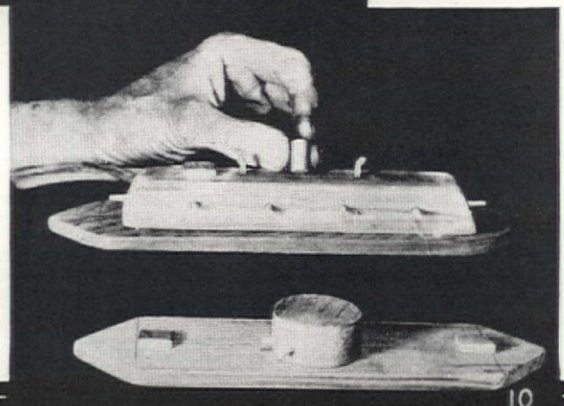
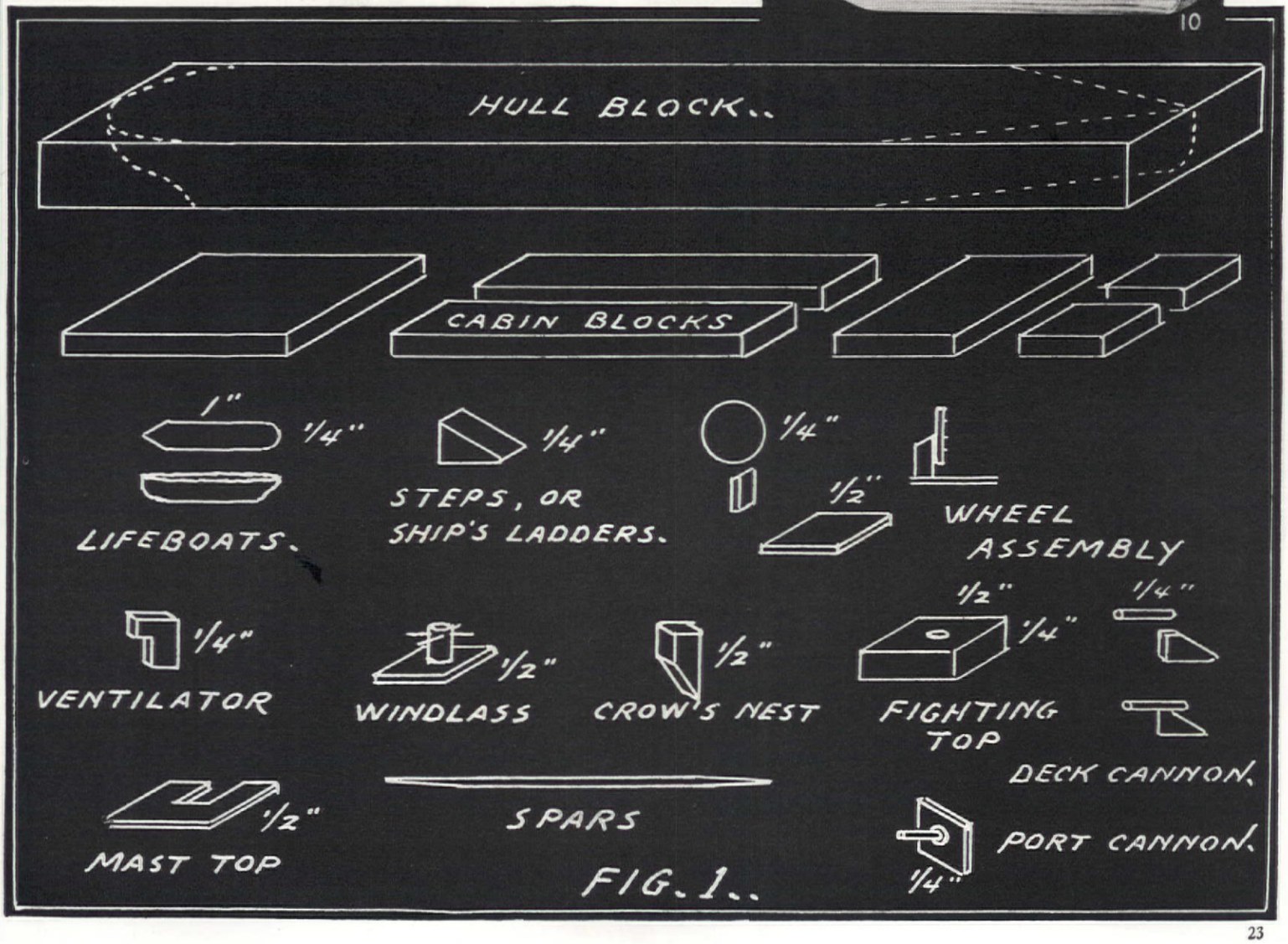


Fig. 10 Shelf models of the "Monitor" and the "Merrimac"



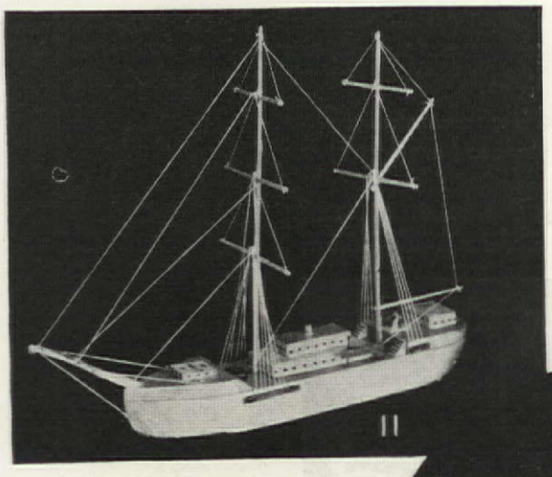


Fig. 11 Model of a ship fully rigged as a brig

Fig. 12 Two-masted schooner, representative of a ship known as a Gloucester Fisherman

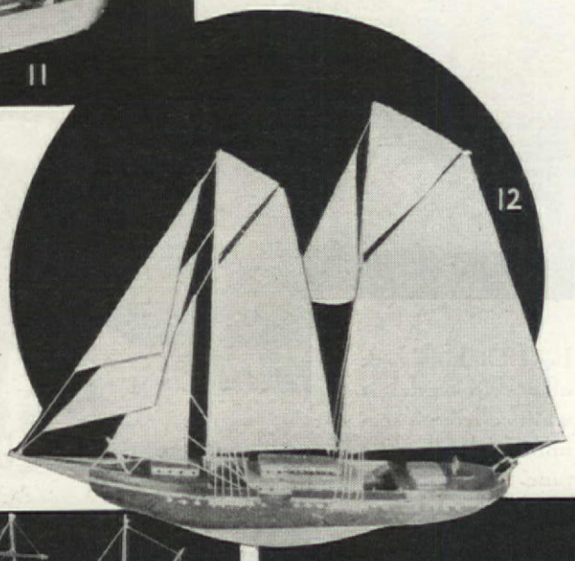
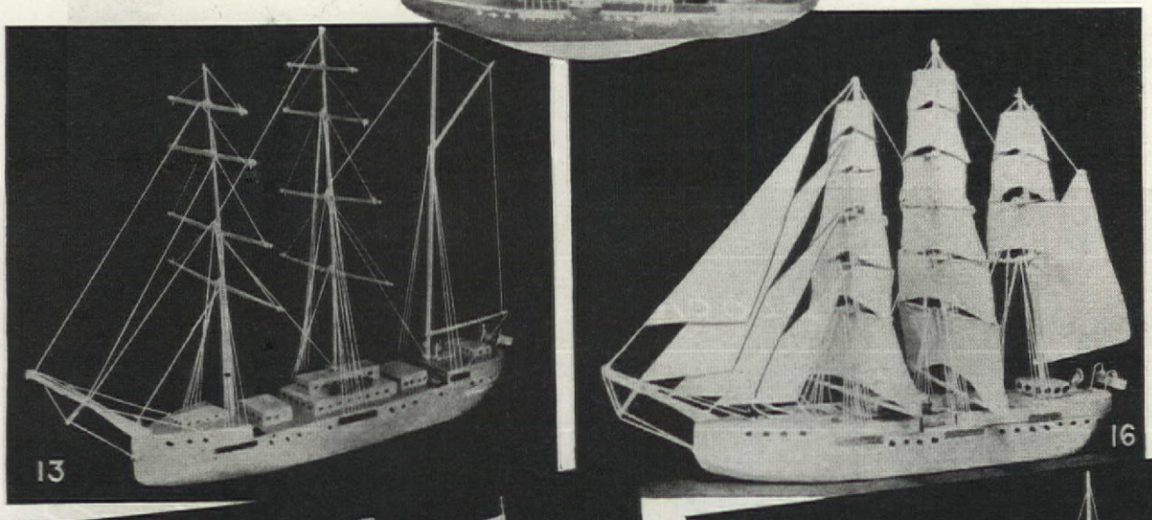
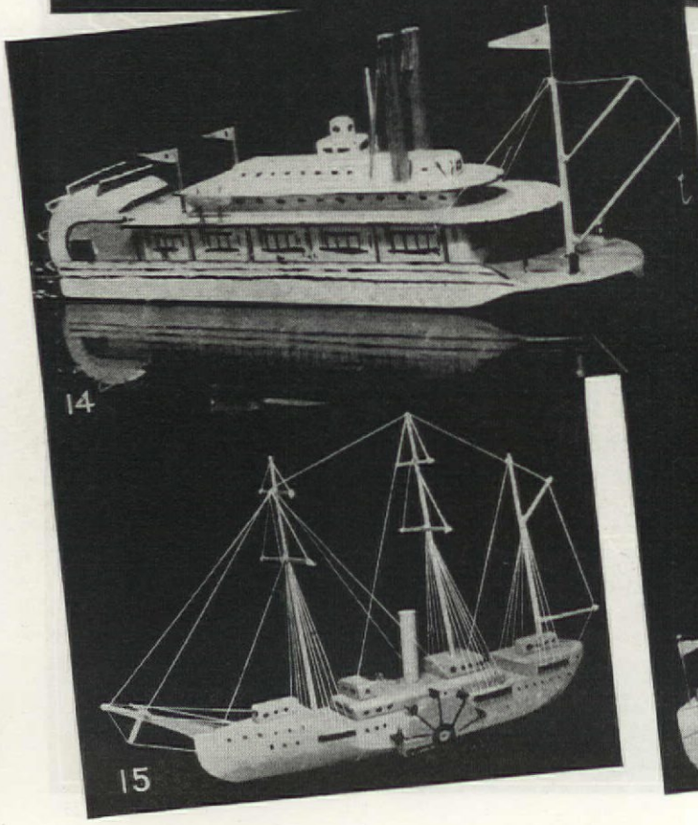
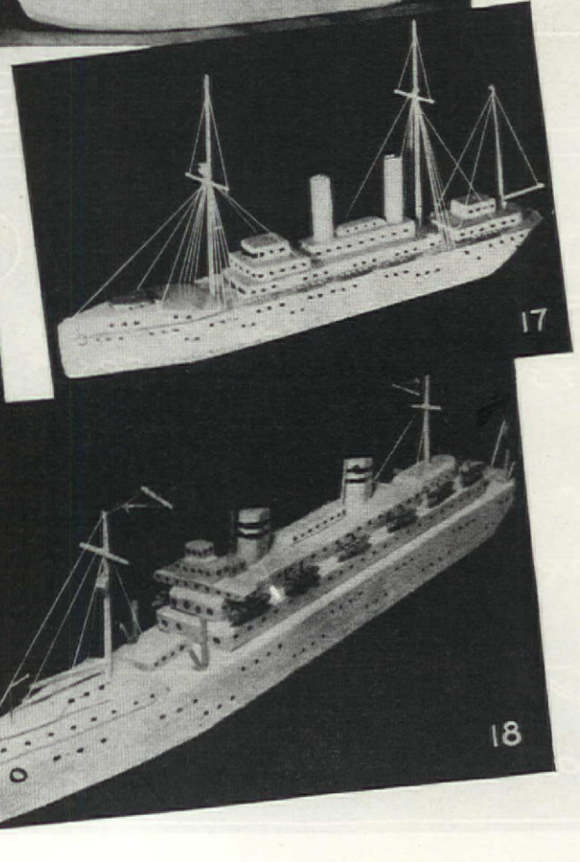


Fig. 13 Model of a ship with a Barque rigging

Fig. 14 A model representative of a Mississippi paddlewheel steamboat







as shown in Fig. 1. Rig the masts for the type of sails these ships carried. Note the protruding bow of the Spanish Main Pirate; this is a separate block glued to the prow and represents a wave breaker, characteristic of ships in those days.

War ship models: The history and progress of the ships of the world and international shipping can easily be followed in the construction and improvement of ships of war. Ancient Roman and Greek galleys were war ships. Columbus' *Santa Maria;* Magellan's *Trinidad* and *Victoria* and Drake's *Golden Hind* were armed with cannons. In the last years of 1700 ship designers began to realize that the top-heavy and cumbersome galleon type of ships were not as seaworthy as they should be and started to build ships to look more like ships as we know them. The most famous of these are two from the English navy; Admiral Nelson's *Victory* and the *Bounty* and the United States Frigate *Constitution.*

The historical battle between the *Monitor* and the *Merrimac* ended the days of wooden ships and was the starting point of the development of the modern ironclad.

Harnessing steam to power a ship was another step forward in ship designing. A splendid example of the most famous early day steam powered war ship is the United States Gunboat *Hartford,* commanded by Admiral Farragut during the battles of New Orleans and Mobile Bay (Fig. 7).

The latest in war ships may be modeled from any one of our modern torpedo boat destroyers and battle cruisers. They are trim looking, speedy and completely efficient for the work they are designed to do.

The models of the destroyer and the cruiser illustrated in Fig. 9 and Fig. 10 are not of any particular ship in our navy. They were designed merely to construct a representative model of these two types of modern battle ships.

All of the war ship models were made by whittling the hulls from soft pine, building up the bow and the stern with pine blocks, adding cabins, cannon, lifeboats, and other accessories as near like the original as possible, then erecting

[*Please turn to page 65*]

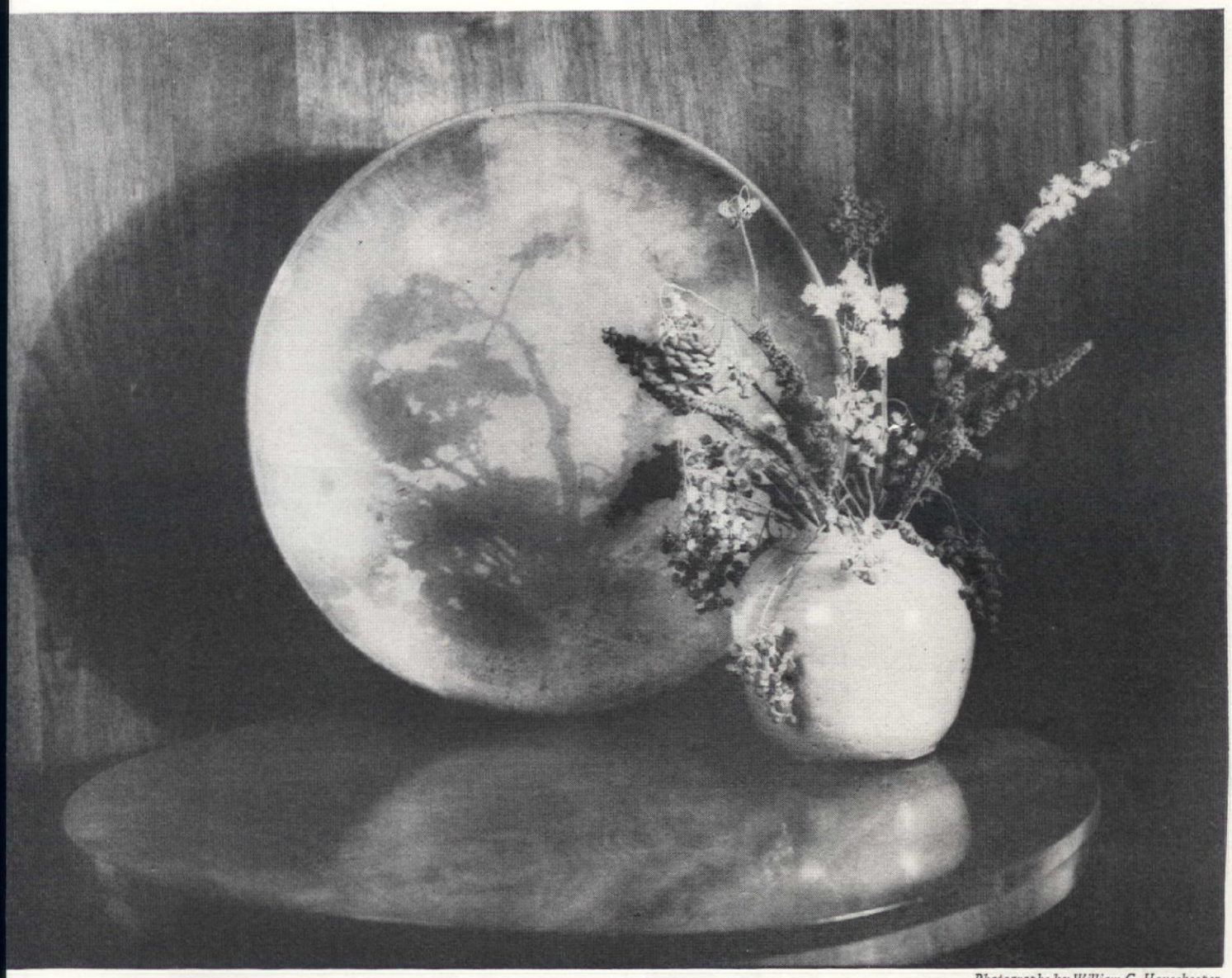
Fig. 16 Representative of the famous clipper ships of 1849

Fig. 17 The "Oceanic," a record-breaking ocean liner of 1900

Fig. 18 A model of a steamship representative of the modern ocean liners of today

Fig. 15 "Savannah," 1819 paddlewheeler

WINTER OBSESSION



Photographs by William G. Housekeeper

WINTER also has its abundance of gifts. Spring is a miracle which we blithely accept; we are amazed and resentful when it ends disastrously in the cruel embrace of the first frost. We seem to take for granted that the good year will continue to keep our homes festive with flowers, then the inevitable happens—frost comes!

Accepting the plant material which is not entirely slain by a long bombardment of lesser frosts, we find, sometimes by crouching down and crawling under, that the great form of the mother plant has protected a few scant blossoms, buds, and leaves. This is especially true among the wild flowers belonging to the composite family, the Asters and Daisies. These tiny survivors, with a sprig of bronzed leaves, are ready for that bowl-shaped ash tray of yours or for the tiny pitcher you bought because, though it seemed utterly useless, it was "so cute." And now give any good reason why your eyes can't find delight in this miniature reproduction of line and color. After the huge flamboyance of Dahlias or Marigolds, this small arrangement will be as refreshing as the cool simplicity of a few sprays of vine in a clear bottle.

Leaving the sear masses of the wild perennials, we investigate those pale flecks of green scattered



Materials and containers used for winter bouquets. Grasses, Milkweed pods, Sumac, Steeple-bush, and Mullein may be noted. Top: An arrangement of Goldenrod seed, Everlasting, Steeplebush, Sumac, Pine cone, Bittersweet . . . ROSE BATTERHAM



Arrangement of dried material in earthenware jar

through the dull expanse of the early winter fields. No farmer will burn your ears for trespassing if he knows you are doing nothing worse than uprooting the Mullein from his pasture lands. This free offering, soft gray rosettes, the leaves of varying lengths, sometimes grows as large as a cabbage head. Pulled up by the roots, to keep the leaves intact, and placed in clusters of three or more, or even as a unit of one, in a pewter fruit dish or in a flat container of colored, almost opaque glass, you have an arrangement which gives a simple dignity to the center of your dining table. And, with proper care, now and then a good soaking, or a rest period in a cool pantry with fresh water, it is plant material which will keep for weeks, even months.

If the farmer whose land we are pillaging has not been too energetic with the brush hook we will find clusters of Sumac on his poorer fields, or in his swampy land the variety with the beautiful, mistletoe-like berries. Hands off this last! It is a deadly thing, its juices actually dwarfing the malignancy of the Poison-ivy. But the red-berried varieties of the Sumac are safe and hold their color with remarkable consistency under the brittleness of artificial heat. If the clusters are proportionally too large for the rest of your winter bouquet, you will find that each head is a number of small units which may be clipped away and shaped till you have exactly the size you desire.

The Steeplebush is a gregarious grower, its summer flowers of rose-pink being replaced in winter by a pointed cluster of seeds which are



"Laughing Nature." An arrangement of skunk cabbage blossoms and early growth in bronze container



"Excelsior." Arrangement of Mullein in pewter dish

brown, gold, or silvery, depending upon the light or upon the color of the material with which it is placed. Its form is pleasing; its existence as a dried thing ageless, but like the rest of our wintry collection it needs a good bath now and then to wash away dust and freshen it up. Use a strong spray or stand the whole arrangement under the shower bath for several minutes.

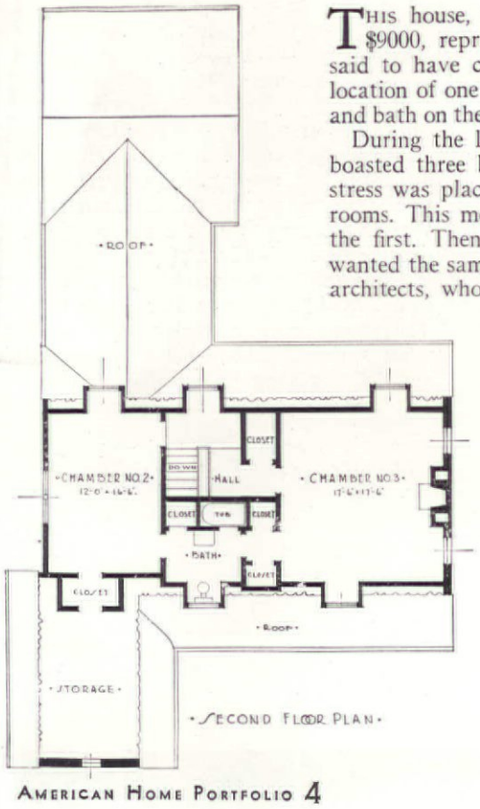
Of all the hedgerow and field offerings for the winter bouquet the pod of the Milkweed presents the greatest temptation. But, be not led astray by those fairy-like silvery seeds clinging to the pod. Brought into the house, they will immediately begin flying about, giving you an almost hopeless chase. Yet, rid of

[*Please turn to page 60*]

The Louisville home of Mr. Peter Spalding, Jr.



Stratton O. Hammon, Architect



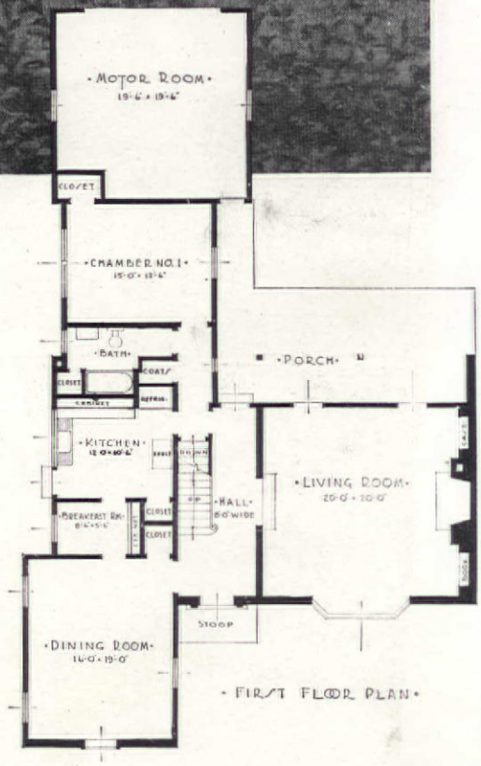
THIS house, recently built in Louisville, Ky., at a cost of under $9000, represents a type that, while not entirely new, might be said to have come into its own just in the last several years. The location of one bedroom and bath on the first floor and two bedrooms and bath on the second is at once more convenient and more economical.

During the last building boom the greater number of houses that boasted three bedrooms had them all on the second floor and great stress was placed upon having a bath connecting with each of these rooms. This meant two baths on the second floor and a lavatory on the first. Then came the depression. Prospective home owners still wanted the same things but insisted on much greater economy and the architects, who badly needed the jobs, found ways of giving better homes for less money. By adding a tub to the down stairs lavatory and moving one of the bedrooms next to it, it was found that one entire bathroom could be eliminated. Furthermore, this move made for economy's sake was found to be a blessing in disguise. The third bedroom in many homes was kept as a guest room and, as guests came seldom, the room was little used. Located on the first floor, convertible furniture makes it possible to have a study most of the time and a far more private suite for the visitor when he does arrive.

Two other considerations have delighted those who now live in this arrangement. When a party is given, the ladies can retire to this convenient powder room. And in the same way, should anyone in the family become ill it is a simple matter to lodge them on the lower floor and save many trips up the stairs.

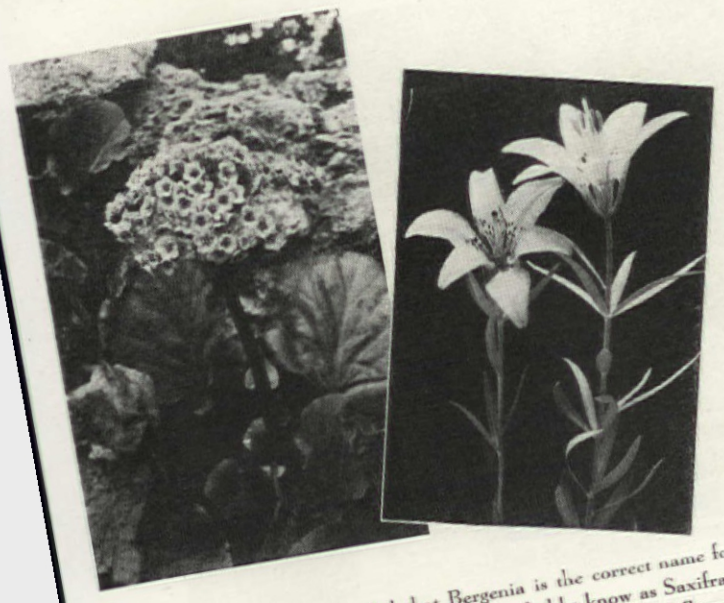
In this particular example an extreme width of sixty feet between side property lines and a

[*Please turn to page 102*]



An idea in house design that has become popular in Louisville, Kentucky, is the planning of bedroom and bath on the first floor. It represents convenience and economy

Tulips: INDIAN SUMMER: Compost



The botanists have now decided that Bergenia is the correct name for this Asiatic bold rock garden plant which you probably know as Saxifraga (or Megasea) ligulata. It has 18-inch high stalks of rose colored flowers and almost evergreen foliage. The Lily is the Western Wood Lily, Lilium montanum, a little different from the Eastern philadelphicum. A stronger grower with larger, more richly colored flowers; unbranched, slender but stiff stems 2 ft. high; brilliant reddish orange flowers with black spots. Likes a rather dry soil. (Photo, courtesy Colorado Museum of Natural History)



J. Horace McFarland

The Creeping Bugle, Ajuga reptans, grows bravely and spreads easily in partial shade, throwing its spires of blue flowers in the spring. Likes a normal, fairly moist soil. In center is Bergenia and, below, Gout Weed

It is now that the lingering memories of summer sit somewhat heavily in the lap of winter. Somehow or other the full burst of color, joyous as it was, leaves little in our emotional memory

"We will not weep for summer over

No, not we"

but rather take joy in ruminating over the delights that have been ours in the months gone by. But we must not give way entirely to reminiscences for indeed there is much to be done about the garden to make snug and cozy the things that will remain with us to re-awaken in spring. There are certain chores—not irksome but rather delightful—that can be done in a leisurely way in these comforting days, as all Nature goes down towards the winter rest. Much of the future welfare of the garden may be cared for now without any undue rush and excitement. Yes, November is a comfortable month for the gardener.

indian summer

Expect it; be prepared for it; but do not exactly plan for that burst of late, balmy days we call Indian summer. Usually a day or two in this month of November will see the temperature run extraordinarily high, reminiscent of August, indeed. This kind of weather gives a marvelous opportunity for digging, removing and replanting, re-arranging hardy shrubs in the border—specimens that have overgrown their allotted space can be taken up, re-arranged, and put in order. And in all this very late planting work there is not often any necessity to do any watering unless there has been a marked drought. At this late season the earth may be still warmer than the air and roots take hold well. But, take reasonable insurance. Use a good mulch!

like money in the bank

Make a compost heap this month. A compost heap has been likened to a bank deposit inasmuch as what you put into it you draw out later on with interest. There is plenty of refuse and rubbish material around about the garden which may be turned onto the compost pile, and that indeed is the best place for it. Gather the fallen leaves from the bushes and shade trees, mix them with any refuse sod, add any grass, and all vegetable refuse that can be gathered together, including all clean-up of herbaceous borders, provided it is not diseased. It's particularly good if you can get sod, about three inches thick, from an old field or pasture and pile in layers, grass side down, and between those layers spread a layer of stable manure or cow manure. Let one fourth of the whole mass be the manure. Turn it over a couple of times during winter and you will have, in the springtime, an ideal soil for your seed bed, for potting plants, or for rooting cuttings—or doing any one of the little special practices for which the spring season will call. Thousands of dollars of potential seed bed and pot soil is consigned to the flames every year in the suburbs of our American towns and villages. Some must be destroyed, but save what you can for your own needs. You will find it is the cheapest way in the long run to secure that much sought for humus, which is the very life of a good garden soil.

keep up the good work

Except in the extreme northern belt where winter settles down in earnest very early, a great deal of actual work can yet be done. Do not work by the calendar but watch the weather and so long as the ground is open (that is, not frozen hard or tight), planting of deciduous trees and shrubs may be continued, yes, even if it means all winter, and remember that everything that can be done now in this way is a relief from the spring rush. There is always more to be done than there are working days to do it in. It is often quite advisable to receive the nursery stock in the fall and put it into winter storage for yourself rather than leave it in the grower's hands for spring delivery. Do your own winter storage by "heeling in." That is, dig a trench deep enough to accommodate amply the roots and several inches of the growth above. Make this trench with one side sloping. Do this as you dig the soil. Then lay against this sloping side, preferably turned to the north, the dormant stock that you receive from the nursery. Turn over against this layer of plants the soil in front; thus making another trench, and so on. Avoid stagnant water at the roots. The young nursery stock will be ready when spring awakens before you could get delivery from the dealer. You may just as well do your own winter storage.

late tulip planting

Although it is perfectly true, to a large degree, that the earlier the dormant bulbs are put into the ground in fall the

VEGETABLE SUPPLY: *Strawberries*: RAIN

er they are in establishing themselves making full root growth, yet the remains that there is a good deal of ip planting that can be continued t on even to the time when frost puts seal on outdoor operations. Narcissus Hyacinths, the more tender of the bs and the more steady growers over onger period, are better for early nting; not necessarily so, however. n the hardier Tulip. As a matter of , Grandmother often used to think t Election Day was a mighty good e for planting Dutch bulbs for spring om. Experience seems to show that late nting of Tulips, very late planting eed, is even beneficial in not inducing plant to start into growth under an ormal stimulus of early warmth.

ut even though there may be ideal es for planting, the gardener can take antage of out-of-season opportunities a little reasonable attention. Do you e bulbs coming in late to be planted you expect frosts? Then, cover the und heavily with a mulch in order to p it warm and workable when the bs arrive, and plant accordingly. Much re important is seeing that the bulb s not rest in a waterlogged bed. So, not discard overlooked and forgotten bs because the routine directions say lant in September or October. I have n planted Daffodils in mid-winter en the ground was frozen hard, by ing holes with a crowbar. Not the al thing by any means, and not to be ommended, but it will work—fairly l. Or you may make a fire on the zen spot and get the earth thawed out.

some things good to eat

One late season activity you really uld not overlook is starting a Straw- ry bed, if you do not already have . What has happened to the Straw- ry? A generation ago there was never garden without its Strawberry bed and haps dependence upon what the mar- can supply instead of growing one's n is the explanation of the present mparative neglect of this extremely cious fruit. As a matter of routine ndling, a Strawberry bed can be nted during late October or very early vember from *pot grown runner plants*. e refer to the mild and lower belts y.) As with other things grown in ts, the shift to the open is no shock, d the young Strawberry plants that ve been established in pots and thus nsplanted in the open and set out in w beds will grow along as though they d taken up their existence in that par- ular place from their very beginning.

In the Strawberry bed, by the way, if you are making any pretense of growing by the hill system, that is, individual plants, keep the runners cut off. Think also of the Blackberry and Raspberry. Where they have fruited, remove the old canes. Don't wait until spring. Remove the useless cane that has served its purpose and can no more bear fruit and so give space, light, air, and every encouragement to the new growth now vigorously pushing up.

winter vegetable supply

No reason whatever why the stored root crops that you gather now should be any less fit in late spring than they are when taken from the ground. There are three good practical methods of storage: One, burying in the earth; two, piling on the cellar floor; and, three, boxing in sand. Earth burial, which approaches Nature's own method of keeping, is by all odds the best. Meet these conditions in practice by providing a place that is cool, dark, with good drainage, and air enough to prevent rot; but not drying enough to cause shriveling. A good pit can be made by sinking a bottomless barrel in the ground, and in it a layer of hay on which the produce can be stored. Do not bury roots or fruits in heaps.

Here's the recommended method of storing and keeping: Earth burial; for beets, carrots, potatoes. Cellar floor; for rutabagas, white turnips, winter radishes. Sand; for carrots, celeriac, horseradish, Jerusalem artichokes, kohlrabi, parsnips, salsify, winter radish. Left in ground; celeriac, horseradish, Jerusalem artichokes, kohlrabi, parsnips, scolymus, and finally scorzonera.

where rains have rent

Maybe there is a little spot about the grounds where you are troubled with erosion following heavy rains or frost, and what to do about it? Well, the most practical thing is to bind the soil with the roots of some plant. On an exposed, dry bank, Irises will often suffice; but the most effective plant control of soil erosion is to sow any kind of grass mixture—lawn or pasture, with common White Clover, mixed in. Then, if fed liberally with superphosphate and lime, you will quickly raise a stretch of green grass that will resist any ordinary flood.



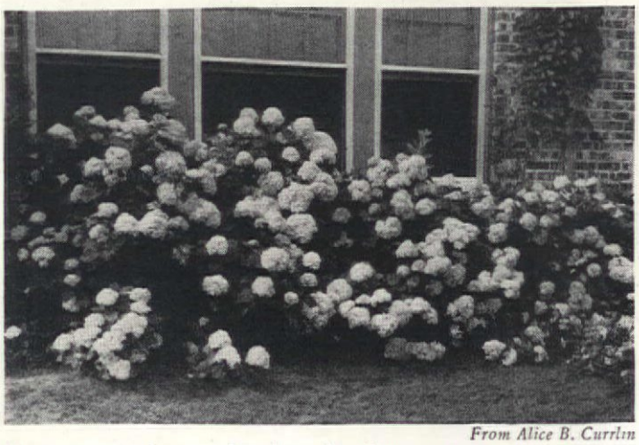
Frank M. White

Here is the prize garden of Will C. Sheridan, University City, Missouri, and an active member of the St. Louis Horticultural Society. Gray foliaged and blue foliaged evergreens take artificial illumination effectively. The ornamental detail added to the garage is a decided acquisition



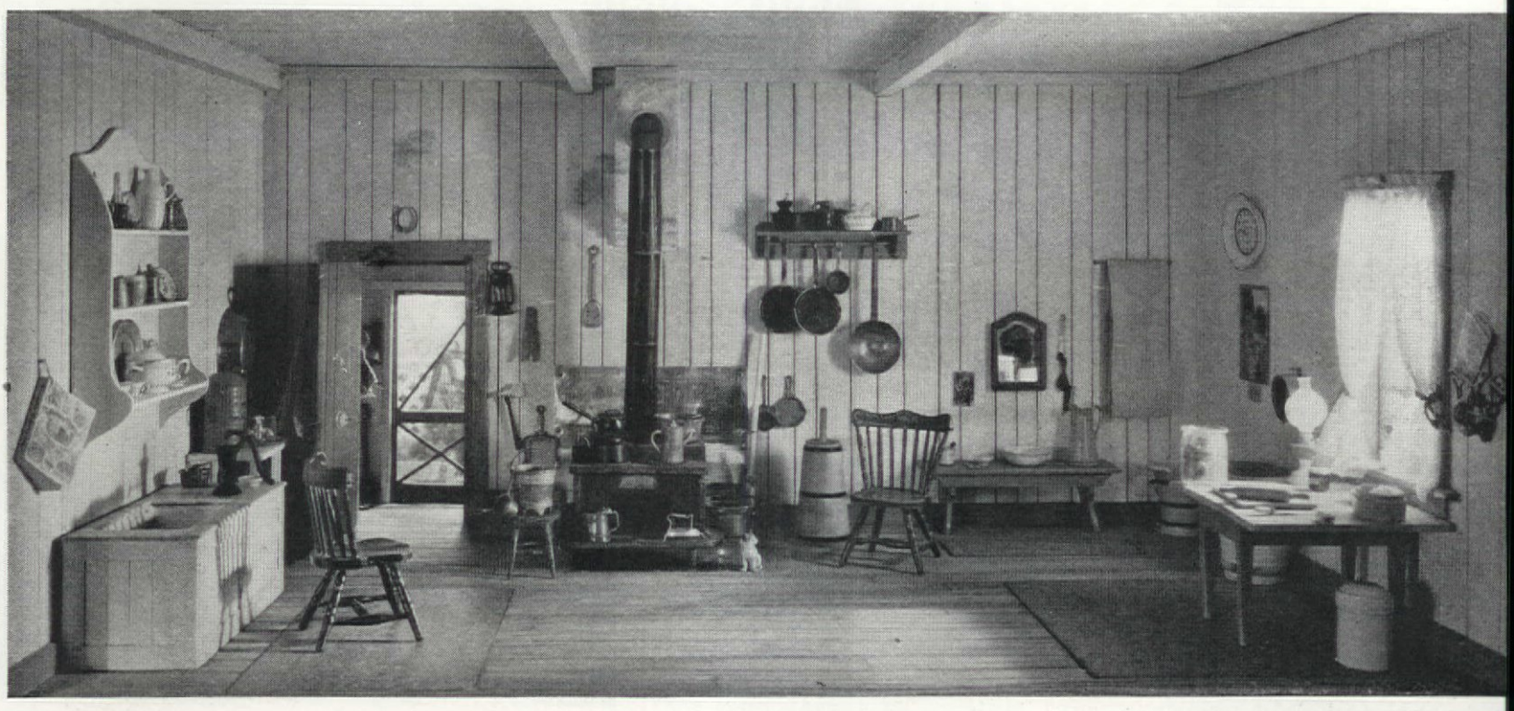


A new style in potted plants, Cloverset Plant Container, is made of waterproof paper, stapled together and holds considerably more soil than the average pot. Miss Mary C. Hill of Massachusetts plants a vegetable jungle in a little dish—carrots, onions, chives, beans on a trellis—quite an interesting decorative venture, and a small grapefruit seedling started, too



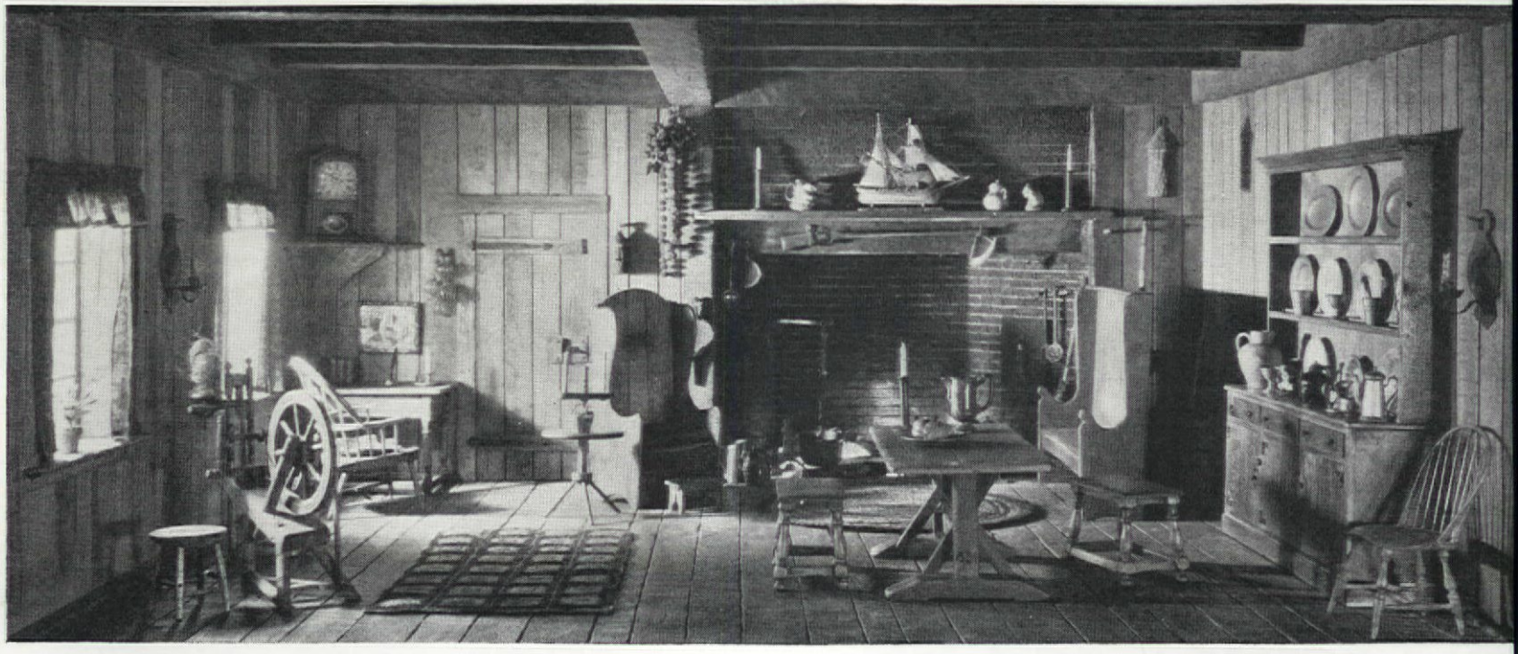
From Alice B. Currlin

Here we go way down south to the garden of Mrs. J. S. Marshall, Houston, Texas, where Hydrangeas are flowering in voluptuous profusion. They want a rich, moist loam, and some of them turn blue in definitely acid soil



American kitchen in 1885; English lodge kitchen below and, at bottom, Early American kitchen. Opposite page, French Breton kitchen





These kitchens were picturesque

—but how would you like to work in one of them?



Ralston-Hughes

You would have to fold up like a telescope, as Alice in Wonderland did, before you would fit into any of the kitchens shown here, for these are not full sized kitchens. They are a part of a famous collection of authentic miniature rooms done by Mrs. James Ward Thorne of Chicago, whose hobby it has always been to collect diminutive things

ATHRYN E. RITCHIE

As MINIATURES, these kitchens are absorbing in their detail. Arranged along the walls f a darkened room in the Chicago Historical ociety, each appears to be a tiny stage, per-ctly appointed, beautifully lighted, where ou feel that almost anything fantastic might appen when you were not looking.

As kitchens, these miniature rooms are of nusual interest and significance in that they eveal certain aspects of the domestic life and ousehold customs of other lands and other mes. The American 1885 kitchen, regarded y Mrs. Thorne as the clown of her col-ction, is, in comparison with the shining ipshape laboratories in which we do our ooking today, a little comic in its aspect. owever, it shows us forcibly how far we ave progressed in mechanical efficiency and dustrial design in our present-day kitchens.

In its own day, the 1885 kitchen was not omic. Although it is amusing today to see ie wash basin, pitcher, and shaving mug on ie bench in the corner with the brush and omb hanging on the wall beside the mirror, ich an arrangement was customary and en-rely proper before the advent of glorified athrooms. If you can remember a similar itchen in your grandmother's home, where ou used to come trooping in after skating warm yourself by the stove and hang up your mittens to dry, you will recall it as the most cheerful and informal spot in the house. You always found yourself at once in the midst of such bustling activity and interesting talk. Old Blackberry, the cat, would come lazily out from underneath the stove, give a long stretch, look you over, and go back in again. You, meanwhile, were greedily licking the chocolate off the cake spoon.

It was from this kitchen that the most delicious of all aromas used to penetrate into the front parlor on Saturday afternoons—the fragrance of freshly baked bread. In the late summer the spicy odor of tomato catsup and chili sauce would come wafting out the open windows, and in the late fall, the tantalizingly delicious fragrance of grape jelly. Somehow, although today it seems old and odd and worn, the old-fashioned kitchen of grandmother's day is so bound up with tastes and smells and childhood memories that it holds an unchallenged place in your affections.

With all its amusing features, however, consider what an advance this kitchen was over the Early American one and what a change in manner of living it represented.

The Early American kitchen was the real living room of the house, the center of family life. Here in addition to the cooking and preparation of food, was done the spinning of the yarn, the weaving of the cloth, the moulding of candles, the making of soap, the churning of butter, the rocking of the cradle, and sometimes the sheltering of small domestic animals. Water, in those days, was carried in from the streams and rivers, or was dipped in buckets from the wells.

As an indication of progress, and of the fact that this early communal room became in time less and less of a living room and more of a kitchen, notice in the 1885 kitchen the absence of the spinning wheel and the baby's cradle, the use of the wood stove instead of the open fireplace for cooking, and the absence of the ever-ready musket which occupied a conspicuous place in the Early American kitchen where it could be easily and quickly available in case of an attack by Indians. Observe now the sink with the pump for bringing the water directly into the kitchen, the oil lamp instead of candles, the screen door, the Montgomery-Ward catalogue hanging on the wall, and, in general, the more utilitarian atmosphere of the room.

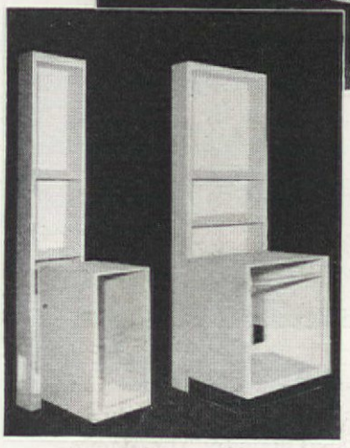
Like the Early American kitchen, the French Breton kitchen was also the crowning glory of the peasant home. Many of them even included wall beds as a part of their furnishing. These were in effect double-deck bunks built into the wall, very snug and no doubt very comfortable with their feather mattresses. They had two carved doors which could be closed on them during the daytime. You see one of these to the left in the

[*Please turn to page 55*]

Now we buy kitchens by the package

—and plan our kitchens with units, much as our children build with blocks

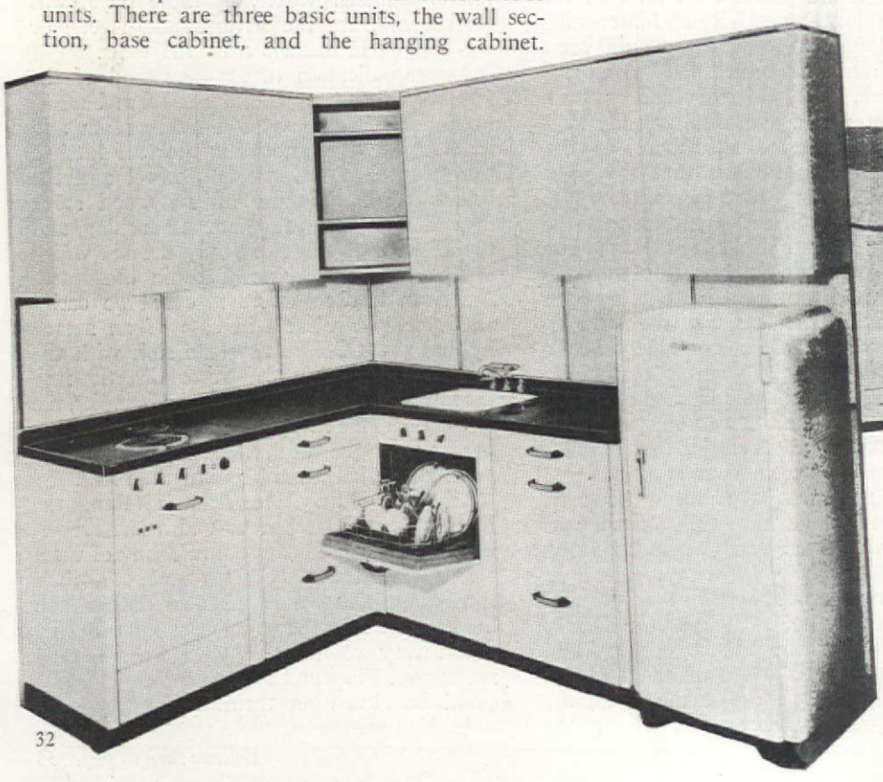


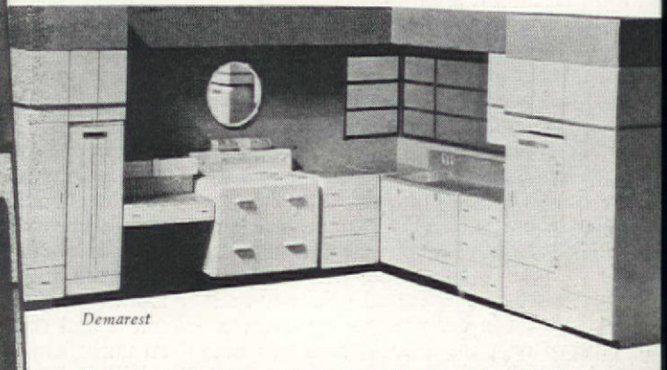




NO LONGER need a kitchen be a haphazard assortment assemblage of fixtures. No matter how often we move or how different the sizes of our kitchen, it can be put together to become one perfect unit, added to according to one's purse or one's floor plan. The newest scientifically planned kitchen units are the Arcode kitchen units of the Accessories Co., a division of the American Radiator Co. Above and at right are shown two possible combinations for these Arcode units. There are three basic units, the wall section, base cabinet, and the hanging cabinet.

Above are the Arcode units, a few features of which are shown at the end of the article. Westinghouse units are shown in miniature below and, at left, the General Electric combination of units





Demarest

Doors and drawers are interchangeable, shelves are adjustable, and a corner unit is available. But the big new is not just these features—it is the fact that these sections are designed to become an integral part of your home. The units can act as wall partitions as well as cabinets; pipes and even heating or ventilating ducts with radiators, fans, etc. are standard parts of these service units. One can even use them as a wall of the adjacent room and paint or wallpaper right over the steel. We say

[*Please turn to page 100*

Emphasis on texture



Upper left: Scotch shaggy tweed carpet by Firth, reproduced from an authentic pattern brought from the hand loomed fabrics of Scotland. Top center: Gulistan carpeting with a foliage motif worked out in texture effect; from Karagheusian. Upper right: Donegal texture carpet with high pile and heavy twist construction. An Alexander Smith carpet. Left center: Celtic basket weave, one of Firth's homespun group, which in the 9 x 12 size retails at approximately $47.50. Center: Bigelow-Sanford's Duoweave in solid color, with fine texture effect; to its right, Looptuft and, thirdly, a definite pattern in texture effect, all from the same firm. Lower left: Hill-N-Dale rippled surface carpet; at the right, Newtex with rows of cut and uncut pile, both by Masland



Allan McDowell, Architect *Van An*



Fireplace of Mrs. Henry L. Haynes which is described in the text

IN THE historic town of Acton, Massachu setts, are several old houses dating bac two hundred years. My husband's fathe purchased one of these houses sixty years ag Then it was just "Home" and no thought wa given to its age, its old staunch beams, i treasures. The family added conveniences a it could and lived comfortably. When m husband brought me to the old homestead saw great possibilities and began at once t picture the old house as it was when first bui so many years ago.

One fireplace was opened about forty year ago and made much smaller than the origi nal. A slate tombstone from my husband grandmother's family was used as a hearth It was given by his grandmother with th provision that it would not go with the hous if the latter were ever sold.

In 1922 I opened a fireplace in my bed room; it had beautiful, graceful lines wit the old square bricks all laid for the hearth In November, 1932, we decided to open fireplace in the east sitting room, havin previously used an open Franklin stove there as supplementary heat. The room had bee all done over forty years ago and a bay window added—with no thought to Colonia lines but just for a nice sunny place for plants The old mouldings were removed and all th

dwork recased and then painted with erry graining. Good work was done nose days; it lasted forty years.

'e got all ready and a hole was ched in the wall. Much to our sur-e, we bumped a solid brick wall. Al-t as soon as the hole was made be-en the first wall and the bricks, a per cent dated 1832 rolled out. Imag-our thrill when we realized after a od of exactly one hundred years we e taking down what was then done comfort! We wondered what we were g to find. We took out eight bushels oot and ashes and found what we ght was the fireplace, but upon see-that the bricks were not laid in a lar way, we decided then and there ull down the outer wall of laths and ter and found a papered wall. We fully pulled off the paper, saved sam-, and found paneling with two open ets above the fireplace, and paneling he side. Then we began to knock out e bricks and more bricks until we nd the original walls of the fireplace. had traced the beam which held the nt from the cellar door so judged the ght. We uncovered a fireplace five feet e, four feet high, and three feet deep,



Fireplace in the home of Mr. Charles F. Risner, Laguna Beach, Calif. John F. Kibby, Architect

Mott Studios



eplace of Dr. and Mrs. Wade Harker, Oak k, Ill. Jerome Robert Cerny, Architect

Jessie Tarbox Beals



ROOM A (*See next page*)

George H. Davis Studio

th two steps located at the back of the floor of the fireplace. I had to leave at this particular time and when I returned my sband met me with, "I am afraid I've done something." I wondered what was coming. He said he had knocked a hole in my fireplace. I was excited but imagine my delight when I saw a Dutch oven in the upper corner of the fireplace. In the back the mason discovered an arch and in knocking out some bricks he found an oven over a yard deep. This, I believe, was used to smoke meats. We know that in the next room was the original kitchen and behind that wall a fireplace with a baking oven. [*Please turn to page 99*]

18th century farm and village fireplaces in the old Bay State

With a single exception these rooms were shown in the village of Storrowton on the grounds of the Eastern States Exposition at West Springfield, Massachusetts, where the old residences were re-located and restored to original form under the supervision of a Boston architect, Joseph Everett Chandler, and the sponsorship of Mrs. James L. Storrow



ROOM B



ROOM D

Photos by George H. Davis Stu



ROOM C



ROOM E

ROOM A: In a room of the old Potter house the fireplace is encased quite simply with pine moulding and the projecting mantel is formed of the same material. Side walls are sheathed vertically with pine above a base board to form a dado, which is topped with a wide moulding and a narrower trim divides the plastered walls from the ceiling. The door paneling is interesting, as is also the finish of the casing. (Illustrated on preceding page.)

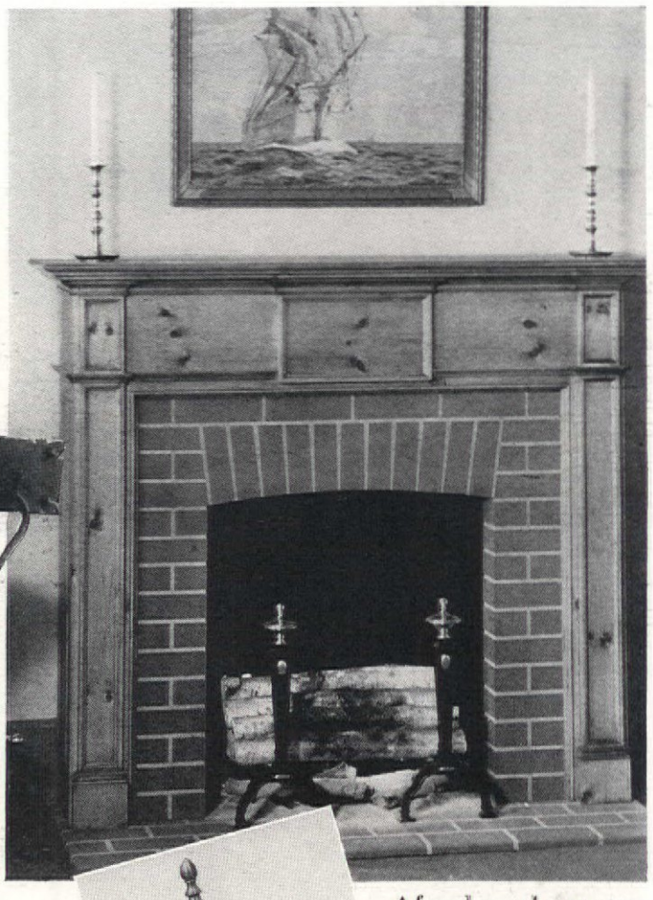
ROOM B: An illustration of the simple interior finish characteristic of early New England farmhouses. The pine sheathing finishes flush with ceiling and floor, doors are set in with the simplest possible casing and the wide panel over the fireplace is the only attempt at ornament. The timbers of this structure were put

[*Please turn to page 99*]

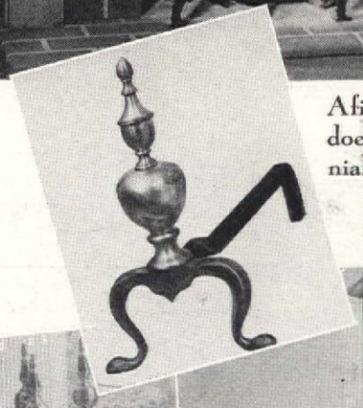
Do you pile your fire wood on the hearth, or have a real place for it, convenient and decorative besides? If you want the latter, note the generous wood bucket below, with its convenient handle. Todhunter designed this, as well as the decorative rack where handsome fire irons may hang beside the fire

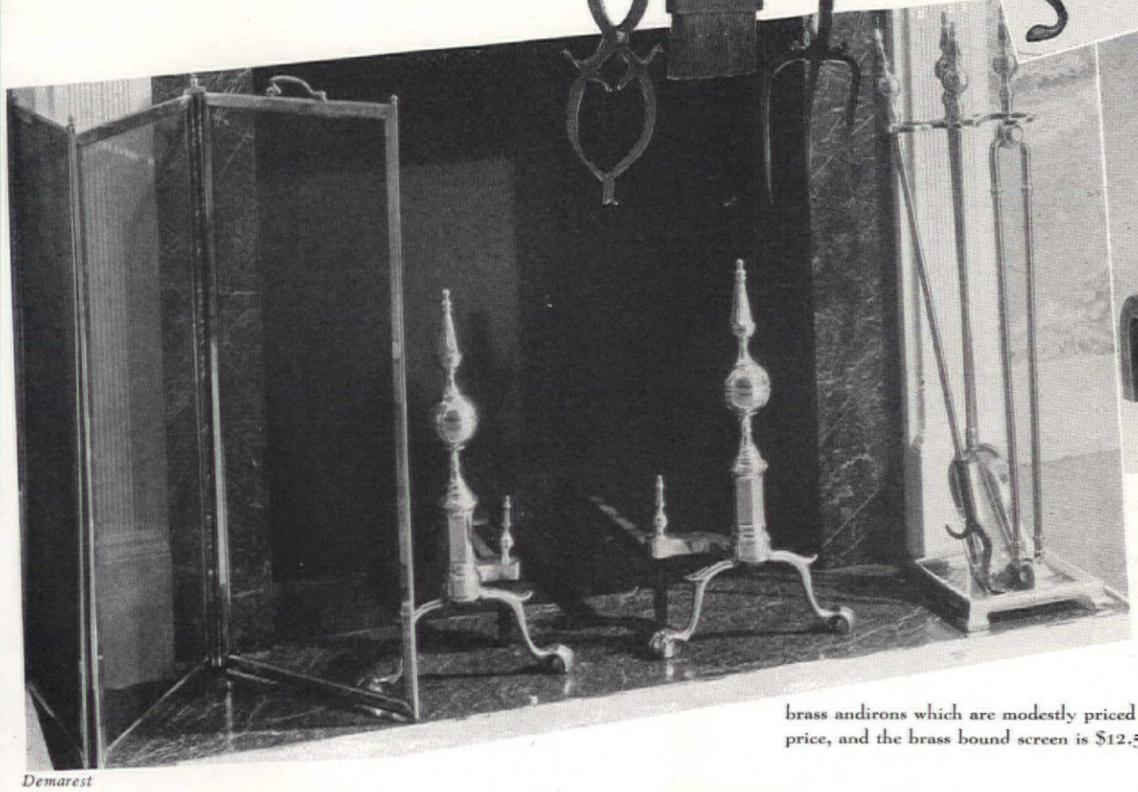
The fire set at the left to which andirons can be matched, is a fine reproduction of a Colonial original. It includes stand, brush, tongs, poker, and shovel; 32″ in height. The S. M. Howes Company

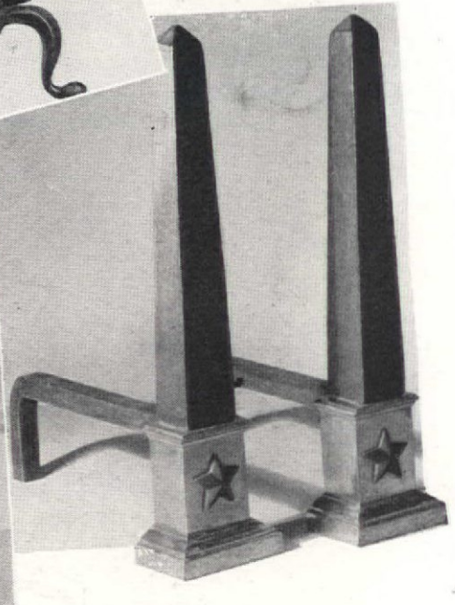




A fireplace in knotty pine does much for the Colonial living room. This portable model has imitation brick facing







The single andiron above is a short, stubby little one, delightful for the homey Colonial fireplace; H. A. Bame. More formal are the black obelisks on brass plinths, below it; Edwin Jackson. Steeple tops and ball-and-claw feet are interesting details on brass andirons which are modestly priced at $18.50. The fireset to match is the same price, and the brass bound screen is $12.50. The whole makes a dignified ensemble

Demarest

PARTY PLATFORMS

Adopted by the teen age social-ites and their emancipated parents



Sketches by Helen Park

ELINOR LEVI

To meet the demands of a group of young social-ites in one of our suburban communities, a group of parents decided to call a convention to formulate a party platform. Although quite different from the code of rules drawn up by the major political parties, it has great importance for our sixteen-year-old sons and our fifteen-year-old daughters. It involves our happiness as well as theirs. It deals with something that is very close to their hearts—their social life—their parties. To them this is no dry question. Their emotions are concerned; our authority as parents is definitely at stake.

At this convention there was a good deal of bickering and bargaining just as at all other conventions. There were conservative delegates at the right—the parents; at the left, the more radical ones—the children.

The burning questions were: At what age were boys and girls to start having evening parties? What time should the curfew toll? What about escorts? What about petting? Were long or short dresses to be the rule? What about cosmetics?

The steering committee soon saw its job was to effect a compromise between these two groups. We are passing on to you a comparative view of the middle ground position taken at this convention. We feel certain that in other parts of the country, similar issues are at stake. A healthy clearing of vision and a better understanding resulted from a thorough thrashing out of these opposing points of view. Many specific issues were settled. The children had a much gayer social season and the parents, more peace of mind.

Who was to arbitrate these knotty problems? Who would understand the children's point of view as well as the parents'? The steering committee decided to call in an eminent child psychiatrist who attended the meeting counseled as follows:

Parents can do nothing individually against party precedents once they are established. Get the group to accept voluntarily "a party code" and your difficulties will be over. It is normal and natural for the adolescent to follow the crowd. This is the "gang age." It is natural for Jane or John to insist upon staying out late, not because he or she particularly enjoys staying out until all hours, but because the crowd does. The same reasoning follows for smoking, drinking, gambling, and petting. If the crowd frowns upon these activities there is no fun in doing them. If the gang approves them, it is the smart thing to do.

"Why must my parents always call for me first? Why must I break up every party? Don't they trust me?" No amount of reasoning would convince Jane that she was being treated fairly. The doctor said, "Why not agree to hold parties more frequently if all the members of the crowd in their turn agree to end them at a reasonable hour?" This compromise was adopted by both sides of the convention to the satisfaction of all.

"To put it frankly, I can not afford to give parties for my children frequently if they continue to be as elaborate as they have been in the past," said Mrs. Brown. The doctor's reply was, "It is a mistaken notion on the part of parents that elaborate parties make for a good time and that an enjoyable evening is impossible without expensive food, drinks, and decoration. Children will enjoy the party just as much if simple refreshments and inexpensive arrangements are the rule."

The convention adopted a resolution to the effect that in the future, simplicity was to be the keynote. Paper plates and cups, not the family heirlooms; wholesome and not elaborate menus were to be the trend. The tendency to outdo each other was to be discarded. One of the delegates on the left then made this practical suggestion: "Why not have coöperative parties on gala occasions and share the tax burden?" The convention unanimously accepted this suggestion.

The doctor arose to make another point. "Children are [*Please turn to page 101*]

PARTY PLATFORMS

Plank 1 *Social Security*
Youth favors bigger and better parties—more recreation in the home.

Plank 2 *Economy*
Youth is pledged to economy—off the gold and silver standard.

Plank 3 *Domestic Problems and Internal Affairs*
Demands social planning.

Plank 4 *Relief*
from studying and boredom.

Plank 5 *Child Welfare*
Supports measures for adequate recreation.

Plank 6 *Child Labor*
Youth stands for planning its own parties — demands longer hours for fun.

Plank 7 *Reciprocity*
Going to a party means giving one.



Modern settings for traditional food

Photographs by F. M. Demarest

In an apartment

the perfect thing for the Thanksgiving table is the sophisticated gleam of Kensington ware. The silvery color is all the more effective on a terra cotta cloth. Simple goblets and candlesticks, terra cotta candles, and artificial gourds in natural colors give the atmosphere of the season. Table appointments, by Ovington's. Linen, Fallani & Cohn



At the end of Thanksgiving Day—

table in brown and beige, with crystal ducks piled high with fruit, crystal vases and plates, and everything else in shining chromium. Several of the pieces will keep food warm until it is wanted. Table arranged for "The American Home" by Chase Brass & Copper Co. Crystal, Pitt Petri; linen, B. Altman



Here are suggestions for your Thanksgiving table, in individual pieces of silver, china, and glass. The table in the center is a study in blue and white. The white damask cloth is from B. Altman & Co., the china, including old-fashioned soup plates, from Wm. S. Pitcairn Corp., goblets from Ovington's, silver from International, and crystal epergne and pedestal bowls filled with grapes, W. E. Lindemann





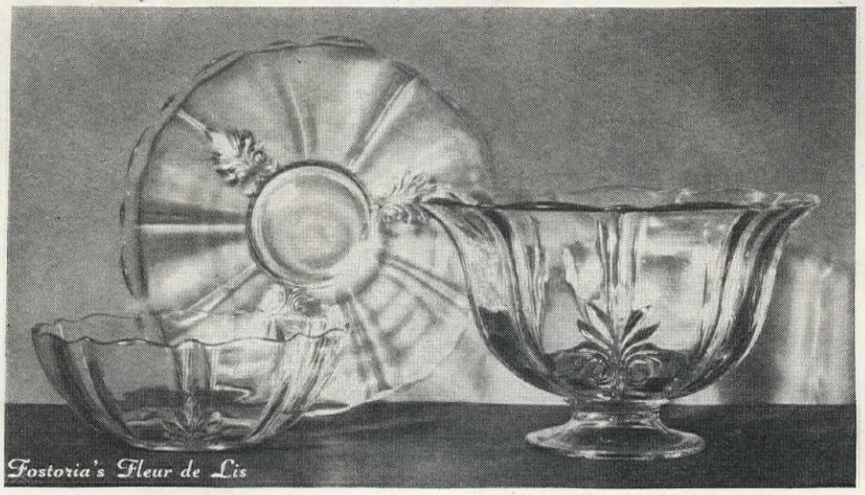










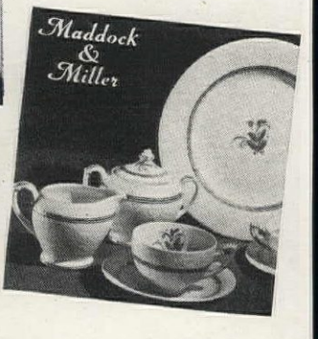














Photographs by F. M. Demarest



Thompson

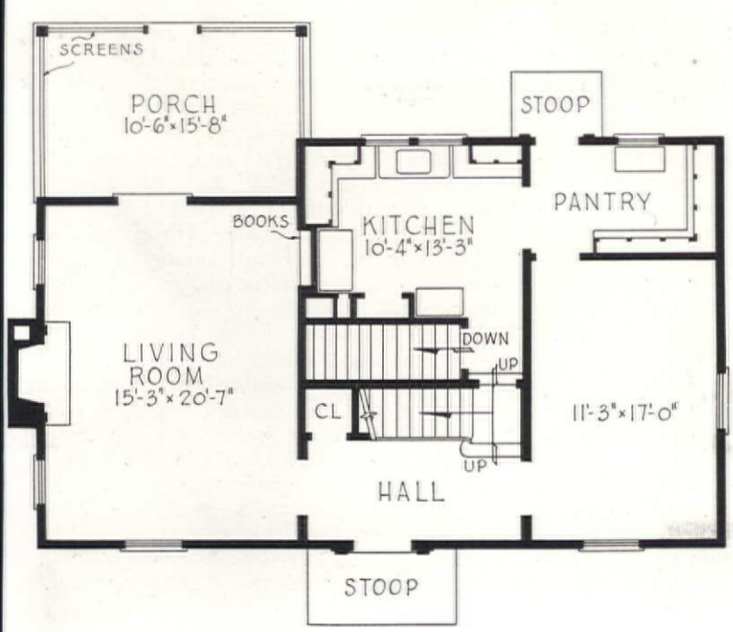
The home of the Misses Wolfe

Modified Colonial in Iowa

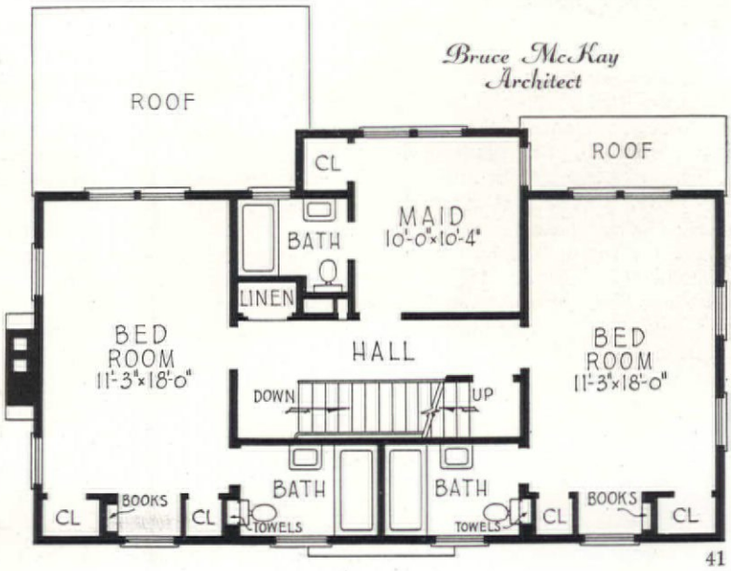
HAVING lived most of our lives on a busy corner, we looked for an inside lot that was high, with a north frontage, so that we could have a south porch with three-way exposure opening into a private garden. We were fortunate enough to find in a new edition of the city such a lot, one hundred and seventy feet deep with a view of the country in the rear. After considering different styles of architecture, we decided a modified Colonial house not only best expresses present-day life but is the most economical in construction since it affords the most compactness. Ours is a clapboard house, painted ivory, with soft French green shutters and a rather classic doorway, with bronze coach lanterns and green vases on each side. With its symmetry and restraint what a pleasing contrast to the elaborate Victorian Gothic!

Since my sister and I had always lived in a mid-Victorian house with many rooms and waste space, we knew we should not be satisfied with a small house unless it had the feeling of space. To achieve this we planned at one end a large living room opening into a screened porch; on the other end, a long dining room opening into a pantry. Connecting the living room and dining room is a hall, back of which is a kitchen, reached from the landing of the stairs. In this way there is a combination front and back stairs. Under the stairs a door opens

[*Please turn to page 66*]



Bruce McKay Architect



The rock garden Glenn Martin Davidson made

DORIS HUDSON MOSS



A few of the four hundred succulents which are to be found in Mrs. Davidson's garden. At the right is a corner of the patio, every inch of which has been carefully planned, yet the general effect is of spaciousness

NEARLY everyone has a hobby and mine is charm hunting. It's the most soul-satisfying hobby imaginable, and demands little of one except an appreciation of that ephemeral and utterly fascinating quality which is the object of search. In a sometimes ugly and ordinary world I know of no greater pleasure than that of coming upon a charming accomplishment, personality, or atmosphere. Whenever I meet this lovely phenomenon the effect is always the same. I stop, breathless with pleasure, at having once more found upon the earth the footprints of the gods.

I know the joy of searching country byways and old shops for Stiegel glass, for fine quilts, for bits of rare Americana, and I know the sweet triumph of successful search. But greater satisfaction, by far, is the joy of coming, face up, with some one or something that is startlingly lovely.

I was so delighted when I saw Glenn Martin Davidson's (Mrs. Arthur B. Davidson) garden of succulents that I hope I may be able to tell you about it so that you, too, may feel my pleasure in seeing a woman's small home garden which has become a little Mecca for all garden lovers, a source of authentic information for growers of succulents, and a spot of rare beauty to those who love gardens but are not growers.

This little garden lies on a gently sloping hill beside and in back of a pleasantly small Californian house in Berkeley, California. It is suffused with the glowing and delicate yet rich coloring one finds in an antique Persian rug. Truly, it's a fairy-like spot filled with odd and often weird shaped plants whose leaves and stems are exotically colored and boasting magic blossoms too.

Mrs. Davidson must have planned cleverly before she began planting because she has accomplished much that small gardens usually lack. Every inch of space of the city lot is utilized to such advantage that none is wasted, yet the effect of the planting is spacious. She has enclosed a comfortable patio for out-of-door living. There is a small but adequately efficient hothouse.

There are more than four hundred different succulents in this city-lot garden in about twenty different species. A quaint little handmade sign says, "Visitors welcome," and the invitation is accepted by hundreds.

Succulents greet the visitor at the gate. They fill the wide space beside the house and driveway, planted among rocks, backed by a row of brilliantly vari-colored Geraniums against a white picket fence. Succulents grow up the gentle slope to the door of the hothouse and their colors range from earth colorings to orchid, yellow, red, silver green, spotted and striped. As I looked up the bed I felt a predominance of lavender; as I looked down the same bed, from a higher level, I certainly saw a rose-colored glow. I do believe these strange plants are fairy plants!

The hothouse utilizes one wall of the garage, where pots and wall brackets hold rarest succulents. It is tile floored, has neat tiled work shelves, and holds the pottery for Mrs. Davidson's dish gardens, her tools, her young plants, and her finest specimens. Its tools are composed of a pair of Chinese scissors from San Francisco's Grant Avenue, eyebrow tweezers for pulling small weeds and removing withered leaves, a hand trowel, a sturdy kitchen fork, and an ice pick.

Beyond the workshop is the garage which, in turn, forms a part of the side wall of the patio garden. The patio is enclosed with a high wall and floored with bricks set in sand. The back door of the house opens into the colorful and inviting patio.

Two sides of this enclosure are rock bordered to a height of three feet and slope slightly to a higher level at the back. They are thickly planted, and among this, uncrowded by luxuriant planting, are plants in pots. This note interests. It permits broken heights and points of color. Pots in quantity are used at the other two sides of the patio, placed upon the brick floor. All pots are terra-cotta colored or white and they hold yet more succulents, coral Honeysuckle on slim white trellises, Ferns, flaming Geraniums. An old-fashioned Honeysuckle climbs the house wall. It makes a lace-like vine and drenches the patio with its fragrance.

In the patio there are comfortable swings and chairs, a tea umbrella and table, all painted white and adorned with green and white canvas. A succulent garden is quite easy to care for. Once started it grows happily. For those of you who may long for such a magic garden, here are a few of Mrs. Davidson's very successful ideas.

If you plan a rock garden, study the outcropping of stones and place them thought-



L. C. Beringer

Well-assorted collection of succulents for a beginner's garden

Cotyledon undulata; orbiculata; macrantha; papillosa.

Crassula dregeana (crimson flowers); falcata (scarlet flowers); multicava (good for hanging baskets); lycopodiodes (makes a fine border).

Dudleya ingens (pure white powdery, from lower California); farniosa (gray, red-brown tips; exquisite pot plant, from Carmel, California).

Echeveria amoena (small clusters, charming rose-color petals); gibbiflora (highly colored, midwinter blooms last four months); orpeti (very handsome red hybrid); simulans (form like a water lily; yellow-green with red tips).

Sedum mexicanum (yellow green); stahli (red); treleasi (beautiful blue); multiceps (perfect for little trees in bowl plantings).



An assortment of dish gardens on one of the work benches in the small but adequately equipped hothouse where experiments are carried on

fully in your soil to imitate nature. Ground them firmly so they will not wobble when stepped upon or sink when soaked by rain. Do not let the rocks dominate the plants, otherwise your garden will give the appearance of a geological collection. The object of the rocks is to preserve moisture in the soil. Plant your rock plants close to the rocks or well back into the pockets and set the roots deeply. Good average soil containing some rotted vegetable matter and manure is entirely suitable for the growth of succulents.

A rock garden may have any exposure. The plant material should be selected for sun or for shade. However, sunny rock gardens are best.

Thick-leaved plants which store up moisture in their leaves and stems are commonly termed succulents. All Cactus are succulents, but not all succulents are Cactus by any means.

In California succulents endure winter out of doors but in colder climates they must be potted and moved indoors before heavy frost. They bear moving very well and are little trouble.

An ideal rock garden should be a slope rather than a steep ascent. Miniature Alpine passes seem too artificial and are difficult to cultivate. If one must choose between a synthetic waterfall or stream or a finer collection of plants for the garden, the plants are more important. Unless water effects are very cleverly made they seem dreadfully unnatural and undesirable, and they are expensive because they make for big water bills. Water succulents whenever they become a little dry.

Pottery in the Early American home

HELEN E. WELLS

GRANDMOTHER'S glass and china have been exploited many times. Hymns of praise have been sung about the beautiful designs of her old patchwork quilts with their lovely faded colors. The story of the hand-woven coverlet has been told times without number, and we never tire of hearing about the part the "mountain kivver" played in our Early American homes. However, little has been said of our early stoneware or pottery, although some of our most ardent collectors have realized the decorative value of the old pottery jug, sugar crock, and fine old sealing wax or covered fruit jar.

Perhaps some of our readers are not aware of how great a part the old stoneware played in the homes of our Early American settlers. Pause a moment and you will remember that our first American potters were the Indians. Because of climatic conditions and the lack of suitable clay, the Indians on the East coast did not make as much pottery as those west of the Hudson River. However, many pieces of various articles are still coming to light in Rhode Island, such as pipes and cooking pots.

The beginning of the potters' trade or craft is buried in bygone years. As it is a very difficult craft to learn, it was usually handed down from father to son. There are two ways in which pottery was or can be made or shaped: first by throwing on the wheel and building the article by hand, or by pouring the clay while in plastic form into a mould. The implements for working were very crude.

The first pottery wheels were a simple affair run by hand, later the foot-wheel was used. As no two

[*Please turn to page 56*]











The old pottery and stone jars and jugs once used for preserves and vinegar find a perfect background in the Early American pine-paneled room. At right are wide jars with blue slip decorations from Pennsylvania and, beside them, an old five-gallon jug with brown sugar glazing from Georgia

TO HELP YOU HOUSEKEEP

LISSA NORCROSS AND EMILY HERZOG

THAT patient iron pup who sits against your door to hold it in place will be an extinct race, once the new door holder we have found becomes widely known. It is more than a door stop, for it actually holds the door open at whatever angle you choose, come high winds and gales. Made of metal on rubber rockers, with enough flexibility so you can slip it under the door merely by bending it with your fingers, it is a two-way holder, keeping the door from swinging in either direction. With it you can regulate the ventilation of a room perfectly. For fifty cents a door you can dispense with bricks, books, shoes, chairs, wedges, and expensive door stops.





If you have hard water, you need not be wealthy to be able to soften it. For the price of an electric iron, you can get a portable water softener which attaches to the faucet—a real water softener that abstracts the minerals which make water "hard," not just a filter which strains lumpy material out. This chromium-finished connection with leak-proof joint can be carried from bathroom to laundry to kitchen, clamping on to whatever faucet you are using. With this water softener, you will notice the difference in dishwashing, laundering and bathing immediately.

How would you like to step out of the bathtub, let the water run down the drain, and have your tub as shining and bright as if you had been scrubbing it out for five minutes? A new suds, which is *not* soap but an elusive and subtle chemical, makes this possible. It cleans without leaving a scum on the water to turn into a sticky ring around the tub. It's useful for washing silks, woolens, rayons, and won't shrink, fade, or streak them. It washes china and glassware, and if you get some in your eyes it won't sting. It makes five times the suds soap does, and you use half as much.





What wouldn't you give for an extra hand to hold the light when you get down on your knees to tighten a screw in some dark corner under the sink or back of the china cupboard? Well, there is a tool which gives you a hand by making it unnecessary to use one for holding the flashlight. It consists of a screw-driver and flashlight-in-one. The amber and black composition handle conceals two standard batteries and a flashlight bulb. Out of the lighting end sprouts a five-inch steel blade, magnetized at the tip to pick up small objects.

Don't have a hard-to-heat room in your house this winter. If there was a room where heat came slowly, after all the other rooms were too warm, we diagnose your trouble as probable improper venting valves on your radiators. But venting valves on radiators can be changed at no great expense. The new kind of valves are completely adjustable. When you have them installed, you set the valves with small openings on the radiators in the rooms nearest the boiler, so not too much heat escapes, and large openings on the valves in the far away rooms, where heat comes last and is most needed. You see, if your heat gets used up in the first room it reaches, there won't be any left.





No more tugging and rattling at the drawers of your bureau or desk! No more straining at the window that just won't slide up easily! There's a medicine to cure sticking drawers and windows. It looks like a bluish vaseline, but has a little stiffer consistency. All you do is rub some on the edge that sticks and it smooths down the jaggedness or reduces the swelling so the edge slides easily in its accustomed track. A light application is supposed to be effective for a year or more. It only costs 25c a jar, so you can keep one in your home and another in the office or store, while a jar tucked into the pocket of your car or a cabinet in your boat would surely come in handy.



Washing windows is now an easy process, thanks to the new cellulose sponge. It is made with square edges and corners to fit easily between the moldings of the window. Moreover, it fits the hand and can be used as a chamois when it is merely damp



Kitchen shears are nearly as essential as a kitchen stove! The Wiss shears illustrated will cut all manner of things, and the inside of the handles is notched to serve as a firm grip on stubborn bottle or jar caps



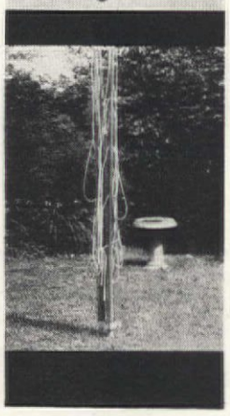
Few householders do not already own, or hope to in the future, fine pieces of sterling silver. The problem of its care is often a consideration, and is explained in a booklet, "The Care of Beautiful Silver," which will be forwarded upon request to J. A. Wright Co., Keene, N. H.



The disposal of household waste need not be an unsightly, unsavory task, now that the Yard Boy Incinerator is on the market. It comes with a vitreous porcelain enamel finish, and stands ready in an out-of-the-way corner of the yard to perform a very necessary duty

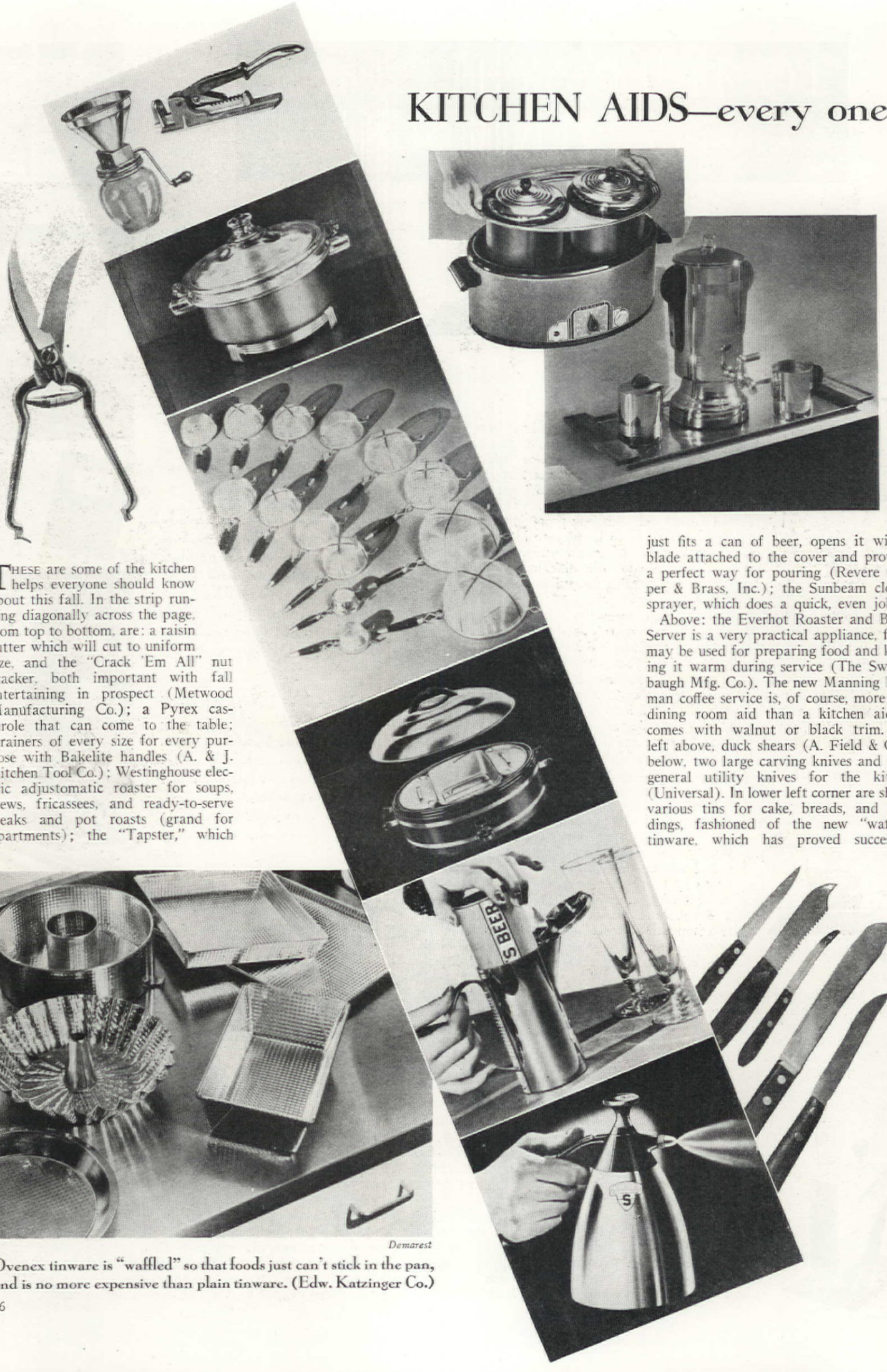


A new household knife sharpener qualified to grace any table, is made with a translucent ruby handle of Bakelite. Now the carver of the family can never complain of his carving knives! Sterling Grinding Wheel Co.



The Clay Sunshine drier, shown folded, will accommodate the most amazing quantity of clean clothes and provides insurance against broken lines, the difficulties of rigging up a pole, and the possible danger of having to do the wash over again!

KITCHEN AIDS—every one



THESE are some of the kitchen helps everyone should know about this fall. In the strip running diagonally across the page, from top to bottom, are: a raisin cutter which will cut to uniform size, and the "Crack 'Em All" nut cracker, both important with fall entertaining in prospect (Metwood Manufacturing Co.); a Pyrex casserole that can come to the table; strainers of every size for every purpose with Bakelite handles (A. & J. Kitchen Tool Co.); Westinghouse electric adjustomatic roaster for soups, stews, fricassees, and ready-to-serve steaks and pot roasts (grand for apartments); the "Tapster," which just fits a can of beer, opens it with a blade attached to the cover and provides a perfect way for pouring (Revere Copper & Brass, Inc.); the Sunbeam clothes sprayer, which does a quick, even job.

Above: the Everhot Roaster and Buffet Server is a very practical appliance, for it may be used for preparing food and keeping it warm during service (The Swartzbaugh Mfg. Co.). The new Manning Bowman coffee service is, of course, more of a dining room aid than a kitchen aid. It comes with walnut or black trim. Far left above, duck shears (A. Field & Co.); below, two large carving knives and three general utility knives for the kitchen (Universal). In lower left corner are shown various tins for cake, breads, and puddings, fashioned of the new "waffled" tinware, which has proved successful.

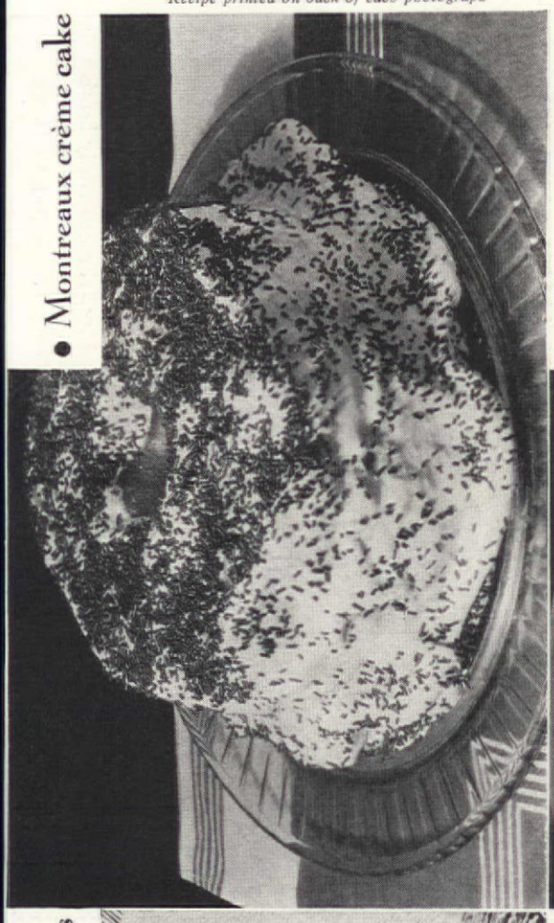
Demarest

Ovenex tinware is "waffled" so that foods just can't stick in the pan, and is no more expensive than plain tinware. (Edw. Katzinger Co.)

For the perfect wild duck dinner

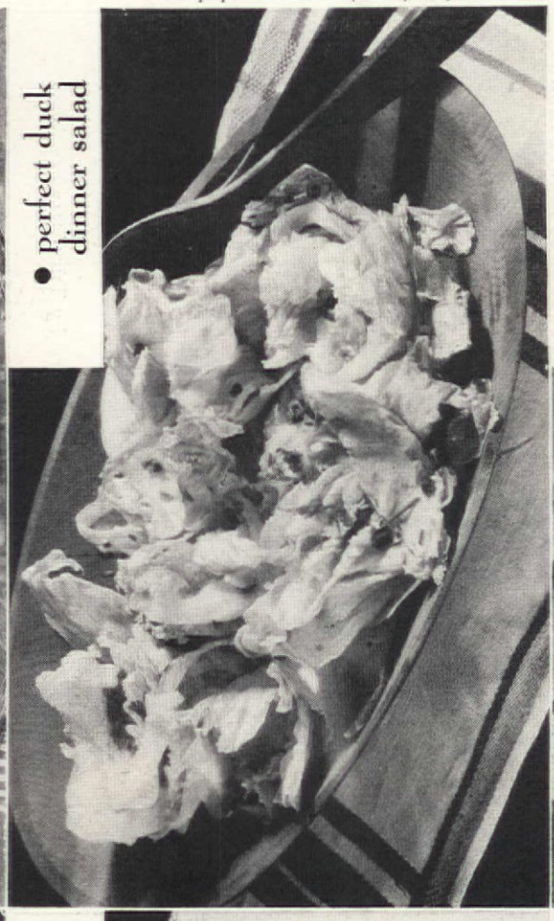
Bitter-sweet scent of late chrysanthemums, early dusk, a sudden rush of crisp cold air—and we remember that duck season is here again. If one is so fortunate as to have a hunter in the family there is the possibility of fine fat mallards in the pantry! Here is my favorite duck dinner, varied according to the market. But the ducks are always the same—FLORENCE M. COMBS

Recipe printed on back of each photograph



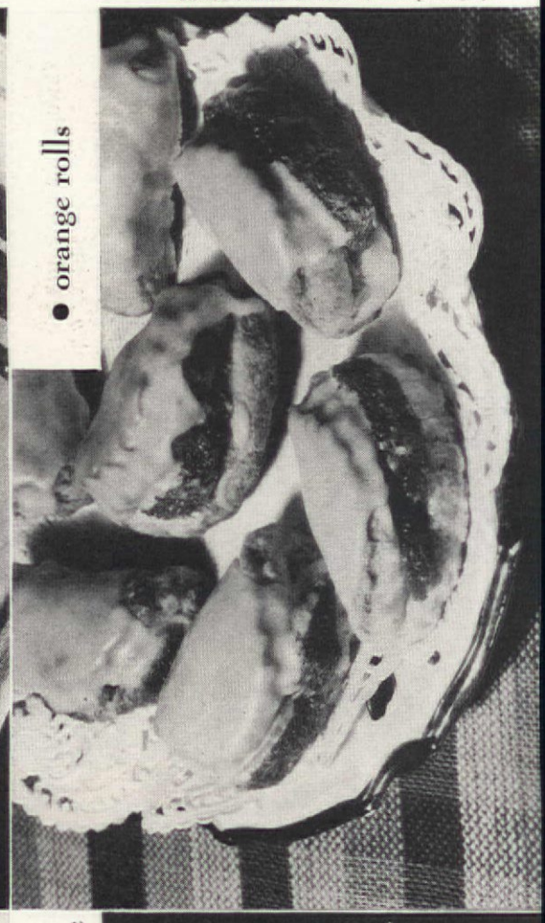
• Montreaux crème cake

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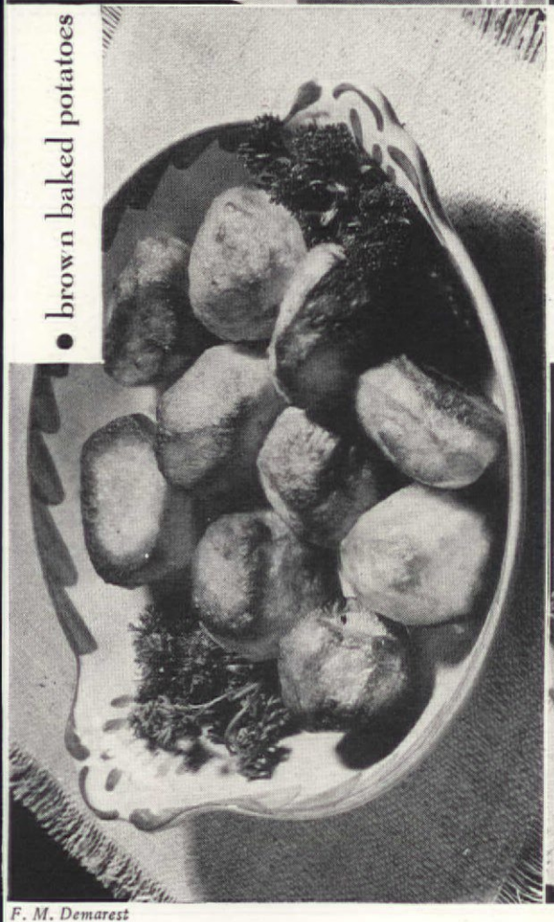


• perfect duck dinner salad

Recipe printed on back of each photograph



• orange rolls



• brown baked potatoes



• zucchini and butter sauce



• roast mallard ducks with brown rice

F. M. Demarest

For the perfect wild duck dinner

Some there are who will have their game served rare. To such I have nothing to say. I do not like the rich juice of a plump bird to run red when I cut into it. Many people agree with me, and so I am offering my method of cooking wild ducks. They are roasted to a delectable brownness, and served with their savory stuffing, in a shallow sea of golden orange sauce.—FLORENCE M. COMBS

Photograph printed on the back of each recipe

• roast mallard ducks with brown rice stuffing

3–4 mallard ducks
1 cupful brown rice
Boiling water
½ teaspoonful salt
1 cupful coarse, dry bread crumbs
½ teaspoonful pepper
1 teaspoonful poultry seasoning
2 tablespoonfuls chopped parsley
1 small onion, chopped fine
3 tablespoonfuls chopped celery heart
3 tablespoonfuls butter
Juice of 3 oranges, strained

WASH rice through several waters. Place in flat bottomed pan; cover to twice its own depth with boiling water. Add ½ teaspoonful salt, bring to a boil, then reduce the heat, cover tightly, and allow the rice to cook until it is quite tender. It should be dry with grains apart and separate, not sticky.

To the cooked rice add bread crumbs, salt, pepper, poultry seasoning, parsley. Fry onion and celery in butter until yellow and tender, but not brown. Add this to the dry ingredients and toss lightly to mix well. Stuff the ducks lightly, sew up, and place in the roaster. Pour in 1 cupful boiling water; cover and put into a hot (500° F.) oven for half an hour. Reduce heat to moderate (375° F.) and continue baking for an hour and a half. Remove cover of roaster last ¾ hour of cooking time. Baste every 15 minutes. Remove to hot platter, discard all fat and to glaze in pan add orange juice. Stir well, boil up, and pour over ducks.

Tested by THE AMERICAN HOME

• orange rolls

6¼ cupfuls bread flour
1 yeast cake
1 cupful lukewarm water
2 eggs
1 cupful warm water
⅞ cupful lard
½ cupful sugar
3 teaspoonfuls salt
Oranges

Icing
1 cupful powdered sugar
Rind of an orange
1 tablespoonful melted butter
Orange juice

BECAUSE oranges have the same affinity for ducks that apples have for pork, orange rolls are just right for this dinner. Sift flour before measuring. Dissolve yeast in ½ cupful water. Stir ¼ cupful flour into dissolved yeast. Permit this sponge to rise in a warm place for ½ hour or until it nearly reaches top of the cup. Beat eggs until light, add the 1 cupful warm water, lard, sugar, and salt. Stir until lard is dissolved. Stir in the sponge and remaining flour. Mix dough well. Cover and place in refrigerator for 24 hours (It will keep for a week).

About 2 or 3 hours before serving, roll out the dough as for Parker House rolls. Do not have it too thick or they will not stay in shape. Spread liberally with melted butter and cut with a small cookie cutter. Into the fold of each roll lay a thin strip of orange freed from membrane. Allow to rise until very light. Bake in a 350° F. oven.

Stir grated orange rind and powdered sugar. Add butter and enough of strained orange juice to make a thick paste. Glaze rolls quickly while they are still hot.

Tested by THE AMERICAN HOME

Photograph printed on the back of each recipe

• zucchini and butter sauce

Small zucchini squash
Melted butter
Pepper
Salt

SELECT small zucchini, just out of blossom if you can get them. They are tender and of better flavor. Scrape them lightly, only the darkest green should be removed. Lay them whole, in a steamer. Cover closely and steam until just tender. Remove carefully to a hot, flat dish. Make a shallow incision in each one to split it only a little. Pour melted butter over them, and dust with salt and pepper. The success of this vegetable depends upon the delicate handling, the care, and cooking and serving. It can be one of the most delicious vegetables—or it can be just squash!

Tested by THE AMERICAN HOME

• perfect duck dinner salad

Crisp lettuce hearts or
Curly white endive
¼ cupful red wine vinegar
½ cupful olive oil
Salt and pepper
Chopped chives and tarragon

BREAK lettuce hearts into pieces or, if endive is used, separate the leaves. Put into salad bowl, dress with oil and vinegar and pepper and salt which have been well blended. Toss lightly until each leaf is well coated with dressing. Strew with tarragon and chives. Serve the salad with the meat course; it is a perfect foil for the ducks.

Tested by THE AMERICAN HOME

Photograph printed on the back of each recipe

• brown baked potatoes

1 dozen small potatoes
2 tablespoonfuls pork drippings

CHOOSE rather small potatoes, peel and allow to lie in cold water until baking time. Dry the potatoes, turn them over in the fat until well coated and bake in a shallow pan in a moderate (375° F.) oven for 45 minutes. Turn each potato several times to brown it evenly.

Tested by THE AMERICAN HOME

• Montreaux crème cake

1 cupful sugar
1 cupful cake flour
7 eggs, separated
½ teaspoonful cream of tartar
1 teaspoonful vanilla

THE Montreaux crème cake makes a very good dessert, neither too rich nor too heavy. The coffee should be served with it at the table.

Sift sugar 4 times after measuring. Sift flour before measuring—then resift 3 times. Beat egg yolks until light and lemon colored. Beat egg whites until foamy and add cream of tartar—continue beating until stiff but not dry. Add vanilla. Fold beaten yolks and sugar mixture lightly into egg whites. Fold in flour, 2 tablespoonfuls at a time. Bake in an ungreased 9" tube pan in moderate 350° F. oven for an hour.

Cream filling
1 cupful milk
½ cupful sugar
2 tablespoonfuls ground chocolate
2 tablespoonfuls corn starch
1 cupful double cream
Chocolate shot

Stir milk, sugar, and chocolate in a double boiler until dissolved. When milk is hot add corn starch, made smooth with a little milk. Add this slowly to the hot mixture and cook until smooth and thick. Allow to cool and flavor with a little vanilla. Whip cream stiff. Fold into the cold chocolate mixture, then spread carefully and evenly between each layer. Ice cake with boiled frosting, strew with shot.

Tested by THE AMERICAN HOME

Photograph printed on the back of each recipe

The cook's family album

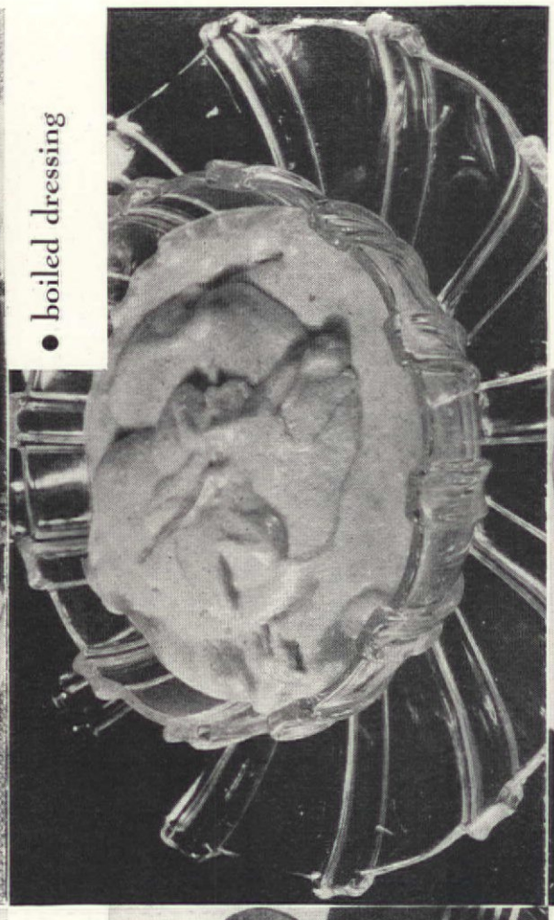
Lots of old recipes make me think of the one for Jugged Hare—beginning "First catch your hare" —but often as not, you can get away with murder in the substitution game—MARNI DAVIS-WOOD

Recipe printed on back of each photograph



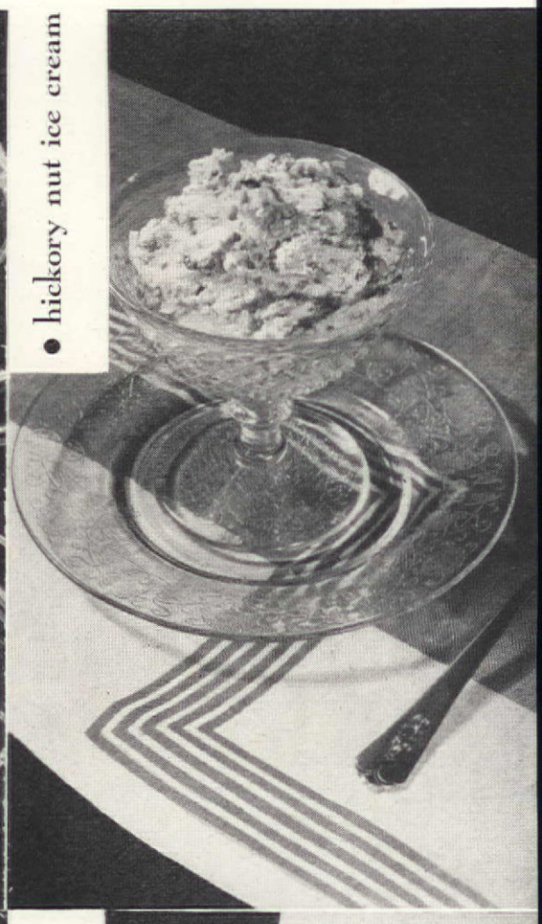
• smoked shoulder in cider

Recipe printed on back of each photograph

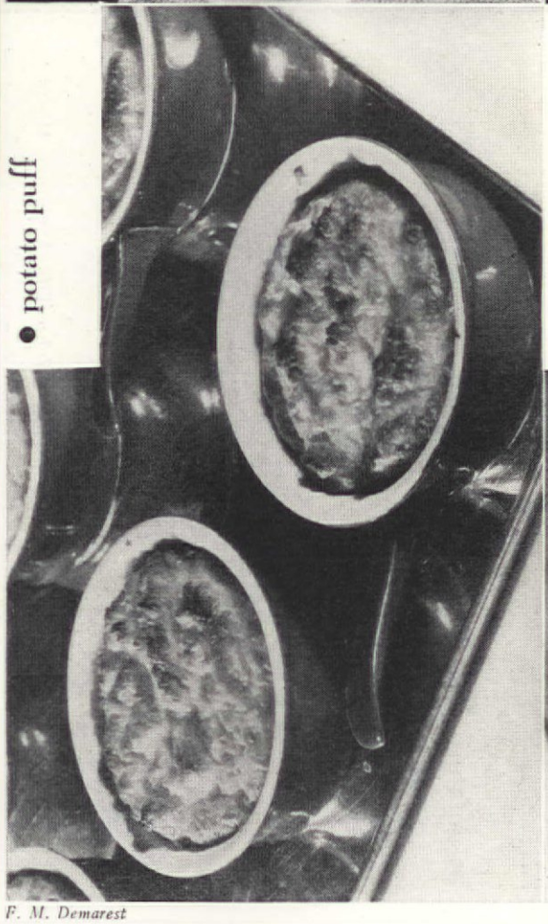


• boiled dressing

Recipe printed on back of each photograph



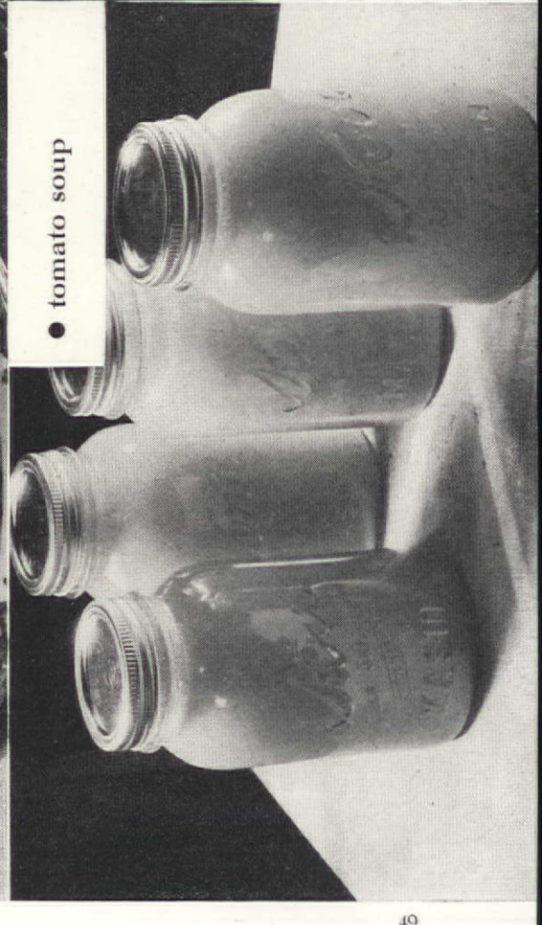
• hickory nut ice cream



• potato puff



• sausages in cream



• tomato soup

F. M. Demarest

• tomato soup (home canned)

1 peck tomatoes
3 leaves of basil
1 head celery
4 large onions
½ teaspoonful soda
¼ cupful salt
½ cupful sugar
½ cupful flour
½ cupful cold water
½ cupful butter
5 or 6 whole peppers
1 slice garlic

CUT tomatoes in quarters, cut celery in 2-inch lengths, slice onions, and cook with basil and soda over a low fire for 3 hours. Strain and add salt, sugar, and flour which have been mixed to a smooth paste with the water. Add butter, peppers, and garlic. Boil hard for 5 minutes and can in sterilized jars.

Tested by THE AMERICAN HOME

• sausages in cream

1 pound link sausage, cut in inch pieces
¼ pound mushrooms, sliced thin
2 tablespoonfuls butter
½ cupful white wine (or ¼ cupful lemon juice and ¼ cupful white stock)
3 tablespoonfuls heavy cream

PUT sausages, mushrooms, and butter in copper or earthenware casserole and cook over low flame, or in hot oven, for 15 minutes. Add wine and cook 5 minutes longer. Add cream and serve immediately with crust bread.

Tested by THE AMERICAN HOME

• potato puff

2 cupfuls cold left-over mashed potatoes
2 tablespoonfuls melted butter
2 eggs
1 cupful whole milk
¼ cupful grated Parmesan cheese
Salt and pepper to taste
1 small leaf of sage, pulverized

BEAT potatoes and melted butter to a froth. Add eggs, well beaten with salt, pepper, milk, and cheese. Pour into individual ramekins and bake in a hot (400° F.) oven until puffed and brown—about 10 to 15 minutes.

Tested by THE AMERICAN HOME

• hickory nut ice cream

½ box plain gelatine, dissolved in
1 pint milk
1 quart cream
1 quart milk
½ cupful sugar
8 tablespoonfuls sherry
30 drops bitter almond extract
1 pint hickory nuts, chopped fine or
½ pint walnuts and
½ pint pecans

DISSOLVE gelatine in milk and add rest of ingredients. Turn into refrigerator trays and freeze for 2–3 hours, stirring twice during freezing, or pack in ice and salt and freeze in regular ice cream freezer.

Tested by THE AMERICAN HOME

• boiled dressing

1 heaping tablespoonful flour
1 egg
3 tablespoonfuls sugar
1 teaspoonful salt
1½ teaspoonfuls dry mustard
1 tablespoonful butter
½ cupful tarragon vinegar
½ teaspoonful paprika
½ cupful milk
⅛ teaspoonful white pepper

MIX dry ingredients together, and add milk, vinegar, and butter. Add egg well beaten and cook in top of double boiler until thick.

Tested by THE AMERICAN HOME

• smoked shoulder in cider

1 boned smoked shoulder of ham (about 4 pounds)
1 tablespoonful parsley, minced
½ teaspoonful thyme, minced
1 clove garlic, minced
¼ bayleaf, minced
¼ teaspoonful marjoram
½ tablespoonful dry mustard
2 tablespoonfuls brown sugar
1 tablespoonful tarragon vinegar
1 pint good, fresh cider (or bottled apple juice)

BOIL ham in water for 10 minutes; reduce heat and let it simmer, uncooked for about 2 hours. Reserve liquor for split pea soup. Drain, cool, and remove skin. Mix parsley, thyme, garlic, marjoram, mustard, brown sugar, and vinegar. Rub over ham. Put 1 cupful cider in roasting pan and then put in the ham. Cook at 350° F. for 1 hour, basting every 15 minutes with the cider, adding enough each time to keep a rich sauce around the ham. Serve hot or cold. If served cold, serve with boiled dressing.

Tested by THE AMERICAN HOME

The cook's family album

Some familiar old dishes disguised in luscious new forms for brisk fall days—not forgetting the always welcome tomato soup, easily made and ready to serve at a moment's notice—MARNI DAVIS WOOD

Photograph printed on back of each recipe

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Photograph printed on back of each recipe

Good-Bye Grimy Frying Pans!



NO STALE ODORS OF ONION OR FISH CAN CLING TO THIS NEW PYREX GLASS FRYING PAN THAT COOKS OVER OPEN FLAME

SAUCEPANS, TOO, that cook over open flame. Boil acid fruits and vegetables in these clear glass utensils. Make stews . . . creamed potatoes.

UNSNAP REMOVABLE HANDLE and you have a sparkling glass serving dish. Then store leftovers in same dish. Saves steps and dishwashing.

Easy to Clean . . .

ever becomes caked with lack, sour grease ——

NOW Pyrex Flameware brings you a frying pan of clear, shining glass. Non-porous—there are no "pits" to collect grease and odors. No strong taste clings, to spoil the flavor of delicate foods.

It washes as easily as a dish. Saves messy scouring . . . dirtied towels.

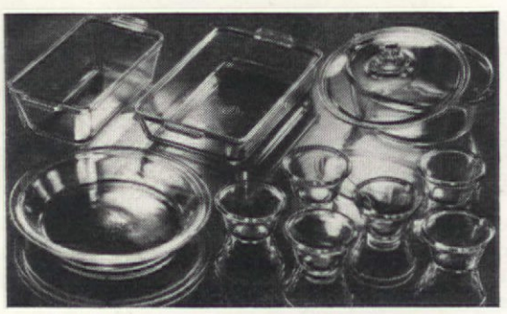
No "humps" in the bottom. It never buckles. And it stays as new and bright as the day you bought it. Getting breakfast is quicker, easier with this Pyrex Flameware Frying Pan.

For Eggs, Omelets, Bacon, Sausages

Unsnap the removable handle, and bring the glass dish to the table. Food stays hot longer . . . flavor is finer.

The 7" frying pan costs only 75¢. Pyrex Flameware Saucepans in two sizes: 1-qt. size, 95¢; 1½-qt. size, $1.25. Pyrex Ovenware covers to fit . . . 35¢ and 40¢. All with removable handles.

Look for the small flame pressed in the bottom of each dish, which identifies Pyrex Brand Flameware. It is made by the makers of Pyrex Ovenware and carries a one-year replacement offer. Corning Glass Works, Corning, N. Y.

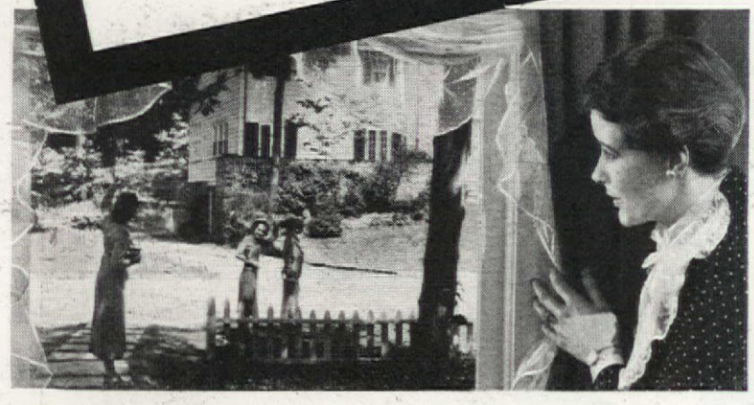


WHEN YOU BAKE in Pyrex Brand Ovenware, you can watch your food brown in clear, transparent glass. Glass bakes more evenly, too, and your foods will be lighter . . . creamier. But to be sure that you get the genuine Pyrex Ware, look for the PYREX trademark and read the replacement offer on every piece. This 11-piece set only $2.95.

PYREX—FLAMEWARE
(FOR TOP-OF-STOVE USE)

T. M. Reg. U. S. Pat. Off.

P. S. Print my letter if you like, but don't print my name.



My daughter, Joan, loves parties. She has plenty of friends too. But she never used to invite them into her home. One day I asked her if she was ashamed of it.



After I coaxed her, she broke down and told me that the girls at school joked a lot about "tattle-tale gray." And Joan was afraid her friends would notice that my linens and things had it bad.



I was plenty mad because I work hard. But Joan showed me one of your ads about how the wrong kind of soap gives clothes "tattle-tale gray" by leaving dirt stuck in the clothes.



So just to please her I changed and tried Fels-Naptha Soap. And my, the difference it's made! All that gentle naptha along with that wonderful golden soap wash so clean. I've never had my things look so white!

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Banish "Tattle-Tale Gray" with FELS-NAPTHA SOAP!



When the turkey triumphs

SOME say there is a campaign under way to reduce the size of the traditional national bird because it is too large to fit into many present-day ovens. Were a poll taken—just how many folk, young and old, would vote in favor of a clipped-wing, abbreviated drum-stick, stingy-gibleted turkey? Picture the king of the holiday season dimensioned to the length, breadth, and thickness of a little fat hen! Turkeys are turkeys—and, as we all know, the bigger the bird, the sweeter the meat. It was ever thus!

Perhaps unborn generations of youngsters who don't know their turkeys never will complain at a truncated bird—but the children of this decade are just as loud and earnest in their prolonged demands for the entire drum-stick or nothing as ever their fathers and grandfathers were. Boys will be boys when any sacrifice in that respect is expected of them.

Today is no different from yesteryear when, for the sake of peace and propriety, it was the better part of wisdom for mother to count noses in the confines of the kitchen to ascertain what members of the family would be nice and compromise or make concessions in order that guests might be served their preferred portions. Pre-dinner conferences are as traditional as turkey.

Thanksgiving dinner parties are famous for including relatives and guests, indeterminate in number until the zero hour. For in the spirit of the great day, the hearts of host and hostess swell with tenderness toward all lone souls far from or bereft of kith and kin. By all the odds—it takes a turkey to go 'round!

However, time swings in a cycle from fads and fancies back to the good old ways. There is no need for an excited America to arise and protest at the mere prospect of a Cut-Down-the-Turkey movement since many manufacturers of gas ranges have enlarged the ovens to nineteen and twenty inches in depth to accommodate the generous proportions of the *pièce de résistance* chosen by the Pilgrim Fathers for the great Thanksgiving feast.

It looks as if the turkey ovens were here to stay, for the trend is toward the larger ovens in which our grandmothers delighted. Today's housewives are daughters of the Old School which believed in good food and plenty of it. Too, this is a period of expansive hospitality, and hospitality demands more cooking if one is to have a freely laden board. When guests are bidden to an autumnal repast—again, it takes roast turkey to make the grade!

Almost every housewife has a favorite recipe for the dressing of roast turkey; some families like a light, soft, delicately seasoned dressing; others are aligned on the side of the more savory solid type. The turkey is dressed, trussed, rubbed with salt, and placed on a trivet or rack in the spacious roaster.

Two methods are recommended for roasting turkey; one is a constant low one-temperature method of 350 degrees Fahrenheit for the entire roasting period. The turkey may be covered or uncovered as desired; if uncovered, strips of fat are placed over the breast; if covered, the flesh is brushed with melted fat. No water is added and no basting is required. Uniformity of oven heat roasts and browns the bird evenly.

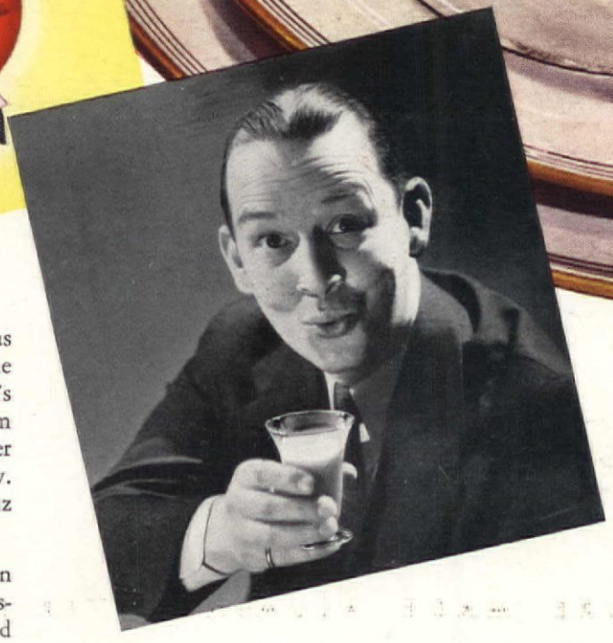
The following chart gives roasting time for the 350 degree Fahrenheit method, according to the weight of the bird:

25 minutes per pound for 7 pounds
19 minutes per pound for 12 pounds
17 minutes per pound for 18 pounds
15 minutes per pound for 22 pounds

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. . . in tomato juice it's Heinz . . . pressed from the pick of the world's finest crop—always uniform—always the best





LIFT a chilled glass of Heinz luscious tomato juice. Drink to health in the most colorful of natural beverages! Here's the essence of tomatoes, fresh-plucked from the vine—the golden warmth of summer sunshine—the tingle of early morning dew. Your first sip will tell you that Heinz Tomato Juice is the finest in the land!

Heinz coddles prize tomato seedlings in Heinz own greenhouses—breeds and cross-breeds them. Each year they are distributed to specially chosen farmers for careful cultivation. And the reward is the finest tomato crop in the whole world.

Of this select harvest, only the plumpest, red-ripe specimens are used for Heinz Tomato Juice! Whisked off to near-by kitchens, they're washed, pressed and the juice packed the same day!

And so, in Heinz Tomato Juice you'll find a bountiful supply of nature's health-giving vitamins and minerals in their rich, natural form.

We add only a tiny pinch of salt for seasoning.

Heinz Tomato Juice has the zest that launches meals to sprightly beginnings. It's one of nature's grandest drinks—one that every member of your family will enjoy!

Help yourself liberally to Heinz Tomato Juice. Serve it for breakfast, lunch and in-between. Enjoy a glass just before bedtime. You'll want to keep a few tins handy in your refrigerator always. Ask your grocer for a generous supply today.

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for Women Only

Listen to *Heinz Magazine of the Air*—a complete radio magazine. Romance, music, homemaking and scores of other worthwhile features. Guest stars appear on each program. Don't miss it. Full half hour, three times weekly—Monday, Wednesday and Friday mornings—11 E. S. T.; 10 C. S. T.; 9 M. T; 12 noon Pacific time. Columbia Network.



Heinz
TOMATO JUICE

57

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For the perfect holiday dinner
good food deserves cooking in
ALUMINUM



Because NATURE MADE ALUMINUM "FRIENDLY TO FOOD"

An Aluminum utensil conducts heat almost three times faster, spreading it more *evenly*. As a result you can cook a quart of milk down to a cupful without scorching! This faster, evener heating explains why your holiday roast will brown quickly all around, sealing and cooking IN delicious flavor and tenderness... why your baking will be golden ...why the heat can be turned lower, saving fuel. Aluminum also protects valuable Vitamin C; safeguards absolutely the natural flavor, purity and wholesomeness of foods. When buying utensils look for the name "Wear-Ever"; guarantee of quality for over 35 years.

"Wear-Ever"

ALUMINUM

COOKING UTENSILS

MADE AT NEW KENSINGTON, PENNA.



Kitchens shown here displayed by H. J. Heinz Co. at Atlantic City

With the second or the two-emperature method, the turkey placed on a trivet or rack in ie roasting pan, brushed with elted fat, and browned in the ven preheated to 500 degrees ahrenheit for fifteen to twenty inutes. Then the dial is reset to 50 degrees and the roasting con-nued for the balance of the time. fter the temperature is reduced, ie turkey may be covered or un-overed as preferred; again, no ater is necessary, no tiresome asting required.

For the two-temperature meth-d, the time chart is as follows:

2 minutes per pound for 7 pounds
minutes per pound for 12 pounds
minutes per pound for 18 pounds
4 minutes per pound for 22 pounds

The traditional Thanksgiving inner of turkey demands pump-in pie. But, as every hostess nows, family and dinner guests annot get very far on a single ie. Time was when the baking eriod was prolonged to bake one ie at a time. Today the average vens of modern gas ranges are rge enough so that four medium-ze pies may be baked with uni-ormity at once—provided two are placed on the shelf and the four pies staggered—that is, arranged so that one is not directly over another.

Pumpkin prepared for the custard must be treated to long slow cooking to develop sweetness and flavor. It can be simmered over a very low flame, or steamed.

The oven is preheated to 450 degrees Fahrenheit and the pumpkin-filled pies baked in that temperature for from fifteen to twenty minutes in order that the bottom and sides of the crust will set; the dial then is reset to 325 degrees Fahrenheit and the baking continued for twenty-five to thirty minutes, after which time the pumpkin custard will be firm.

These kitchens were picturesque

[*Continued from page 31*]

illustration of the French Breton kitchen on page 31.

In other countries, also, the kitchen was the center of family life and still is, in many instances today—the immaculate blue-tiled



Dutch kitchen above; Kitchen of 1869 at top

New!

A "Junior" TOASTER By TOASTMASTER



It's new—and it's news! A Toastmaster toaster—at a price that will make you look twice. It's as smart and trim and modern as the China Clipper of the airways; and, with its *finger-tip control*, it sets a standard of easy operation surpassed only by the larger *fully automatic* Toastmaster toaster.

See how simply it works. Drop in the bread, two slices or one, and push down the lever. On goes the current. When the toast is done about as you like it, touch the lever—up pops the toast and off goes the current. If the toast is not quite brown enough, lower it again for just a second or two.



DOWN...ON! Drop in bread. Press *down* lever. Current goes *on*.



UP...OFF! Touch lever. *Up* pops toast. Current goes *off*.

You get delicious toast in a jiffy. Both sides toasted at once. And you use no current except when you are actually making toast. Wouldn't *you* like to make toast this easy, up-to-date way, in a toaster whose very beauty makes breakfast a festive occasion?

Then ask your favorite dealer to show you the Toastmaster Junior toaster. You will find it, and other fine Toastmaster products, wherever quality appliances are sold....*McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minn.*

TOASTMASTER "Junior" TOASTER

TOASTMASTER PRODUCTS—Junior toaster, $7.50 . . . 2-slice fully automatic toaster, $16.00; with choice of Hospitality Trays, $19.75 or $23.50 . . . 1-slice fully automatic toaster, $10.50 . . . Waffle-Baker $12.50.

Rust never enters this picture...

if the hot water tank is made of NON-RUST EVERDUR METAL

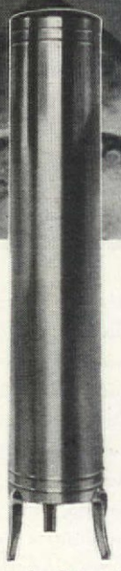
A COPPER ALLOY . . . STRONG AS STEEL



MOST of us take running hot water for granted... until something happens to interfere with a plentiful supply. That "something" is usually rust—the cause of nearly all heater troubles. For a tank of rustable metal soon tinges the water... making it unpleasant and annoying in the kitchen and bath, and a mess in the laundry. Then come tank leaks, temporary repairs and, finally . . . a new tank.

You can rid yourself forever from all such trouble and expense by installing a hot water tank of sturdy, durable Everdur Metal. An Everdur tank gives you positive assurance of these three advantages: 1—Clean, rust-free hot water indefinitely. 2—Complete freedom from rust-repair and replacement costs. 3—Lifetime, money-saving service.

Whether you want a storage tank (range boiler) or an automatic heater operated by gas, electricity or oil, Everdur equipment made by 54 manufacturers is available to suit your exact needs. Your plumbing contractor has Everdur tanks or can easily obtain them for you.



A tank of Everdur Metal *cannot* rust.



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EVERDUR METAL *for* TANKS



Between November 11th and 26th the Annual Roll Call of The American National Red Cross will take place. "The American Home" is in complete sympathy with the work of this organization and considers it both a privilege and a duty to bring this matter to the attention of its readers. Let's all join and make this year a banner one for membership!

kitchens of Holland, the little peasant kitchens of Italy, made gay with their strings of green and red peppers hung up to dry, the Swedish kitchens with their corner fireplaces and usually a wall bed opposite, the Spanish kitchens with their whitewashed walls, bright tiles, and deeply recessed windows overlooking a patio and a fountain.

We of today who go briskly about our domestic tasks in our modern kitchens, obtaining heat by merely turning a switch or touching a match to gas, find the great open fireplaces of other years and other lands with their enormous chimney breasts, their gleaming cooking utensils, and the family gathered about the fire in the evening exceedingly picturesque. We forget that what seems decorative and charming today was once for strictly utilitarian purposes.

Although modern social conditions, especially in cities, have often made it necessary for the dining room and living room to be combined, or for the living room to take on the functions of a bedroom at night, the kitchen of today succeeds in preserving its own hard-won individuality. Modern principles of sanitation and hygiene have made it a laboratory for the culinary technician. Modern industrial engineering has made it as efficient as a ship's engine room. Every inch of space is utilized so as to save time and labor for the cooking scientist. No waste space under sinks or tables. No waste space above sinks. Ample working surfaces with rust-proof metal or porcelain tops. Mixing faucets for hot and cold water, swinging spouts, good drains, plenty of storage space, stream-lined refrigerators which manufacture their own ice, electricity providing the motive power for cooking, ironing, laundry work, dish washing, cake mixing, egg beating, and a hundred other manual activities.

What a revelation this mechanized, gleaming kitchen of toda would be with its marvels of ele tricity and scientific planning t the good cooks of 1885 and th hard-working housewives of o France and England! The Ame ican kitchen is an engineerin achievement of distinction. It a model for other countries of th world. Together with the gre American bathroom, it is uniqu in the history of civilization.

Pottery in the Early American home

[*Continued from page 44*]

workmen wanted the same spee the rotary foot motion seeme the best. The secret of the earl pottery making was in the ma nipulation of the hands. Th workman must keep his jug pitcher exactly centered, so th walls would be of an even thick ness and the shape symmetrica The shape of the piece wa changed by applying pressu with one hand or the other. Aft the "throwing" or shaping wa completed, it was removed fro the "bat" with a wire, and grea care had to be exercised in mov ing the piece, for, as it was sti very soft, the maker did not war the shape altered. These o pieces are easily identified by th uneven ridges left by the finger The finished piece, after thor oughly drying, was then ready t be fired and glazed.

Earthenware or porcelain wa not common in American home before the Revolution. As a rul you can follow the developmen of a people through the develop ment of its pottery or stonewar There is always a vitality an robustness belonging to thing born of the needs of a sturdy p oneer people, so we have the larg sturdy jug and jars with one two handles which could be fille with provisions, either for sto age purposes or a long cross cou try journey. You can just visua ize some of the jars illustrate here being filled with sweet tas ing sausage, with a tang of sag or the jugs filled with wild grap wine or apple vinegar. The types are very impressive an

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show a marvelous sense of proportion in their lines.

For the antique snooper, these old pieces may be found from New England to Georgia.

The early pottery of Pennsylvania and North Carolina show an old world influence. This is accounted for by the fact that the first settlers were from Germany and Switzerland. The old plates, sugar and cookie jars made in these states have a wide range of colors: red, brown, sometimes black, or a deep cream with slip decorations. What could be more pleasing to the eye than an old plate with a background decorated in cream and red and a cream colored jug, with figures of red and green slip, both sitting on the old Dutch cupboard? While looking at them you visualize the old Germans who made them and feel eternally grateful to them for giving us these delightful bits of color, as they conjure up visions of the past.

The early potters were rovers, going from one part of the country to the other, just as did the early glass workers. The first potter that we hear of in Ohio came from Kentucky in 1795. Ohio has always been noted for its pottery, as the clay in this part of the country excelled in quality as well as variety. Everything was made here from the most useful and ordinary to the ornamental. At one time this district was the pottery center of the world.

Occasionally these early workmen would inscribe their name upon the jar or pitcher or whatever they were making. Again they might put the name of the town or the name of their patron on their piece. In an accompanying illustration is an old jar with the name of Dan Boone clearly incised on the bottom.

Then there is the graceful jar which we can just imagine was filled with delicious spiced peaches for which grandmother was famous. Even in grandmother's day we find evidence that she too liked to make her kitchen a pleasant place in which to work. As there was a continual round of baking, churning, and canning, it is not surprising to find the old Pennsylvania churns with designs of flowers on them, or the nice old gray jars from New York with fantastic birds on their sides. It at least relieved the monotony and opened up visions of gardens bright with flowers and forests where birds of many hues were always on the wing.

A most original woman of my acquaintance has a very interesting collection of these homey old utensils. They combine perfectly with her pine paneled living room, and spacious fireplace, giving one a sense of complete comfort and well-being throughout.

Delve into the old smokehouse or cellar and bring out the cider pitcher. See how attractive it looks by the fireplace filled with pink and blue larkspur, or take it full of ice cold lemonade to your outdoor living room next summer. How cool and refreshing it is just to see its brown sides frosted with liquid.

Surely nothing could be more comfortable than to settle yourself in your favorite chair with a new book, to read by the cheerful light of the old pottery lamp. Yes, you have guessed it—the lamp base which is a lovely soft gray with a brown glaze was once a jar in which grandmother used to put her fruit and preserves. No doubt you have all heard the old saying, that fruit and vegetables exposed to the light would surely spoil. All I can say is we have traveled a long way since that time, haven't we?

There is always the thrilling possibility that this particular lamp jar might have been made by the loving hands of one of the Lampsons at the old Exeter Pottery Works in New Hampshire. The remains of this well-known factory have been purchased by Henry Ford. The building still stands on old Main Street and some inquiring persons would probably find it in almost exactly the same condition it was when built a hundred years ago.

As we stay at home with ou electric lights, telephones, an radios, aren't we likely to forge things were not always so eas and simple? The traveling vend in days past was telephone an radio for the countryside ove which he traveled. In his pac were various items: combs, e sence of peppermint, dry good jewelry, oil for the hair, an crockery for the kitchen.

One of the centers where thes things were made was South Ash field, Massachusetts, the little vi lage nestled down in the Berk shires between Shelburne Fal and South Deerfield, which i 1840, was a community of abou 1500 people. In 1848, a potter was added to the industries her and in a short time there wer three factories busy turning ou ware of gray and brown, and great deal of it decorated wit blue. There was one disadvantag of stoneware made in Ashfield— if allowed to stand in a dam place, it would chip very easily Enough handiwork from thes factories has been preserved t show the different articles made such as butter crocks, churns bean pots, cider pitchers, bowls pickle and preserve jars. As thei factories were not able to com pete with larger and better estab lished works, the communit began its slow decline into ob scurity. So, for those of you wh



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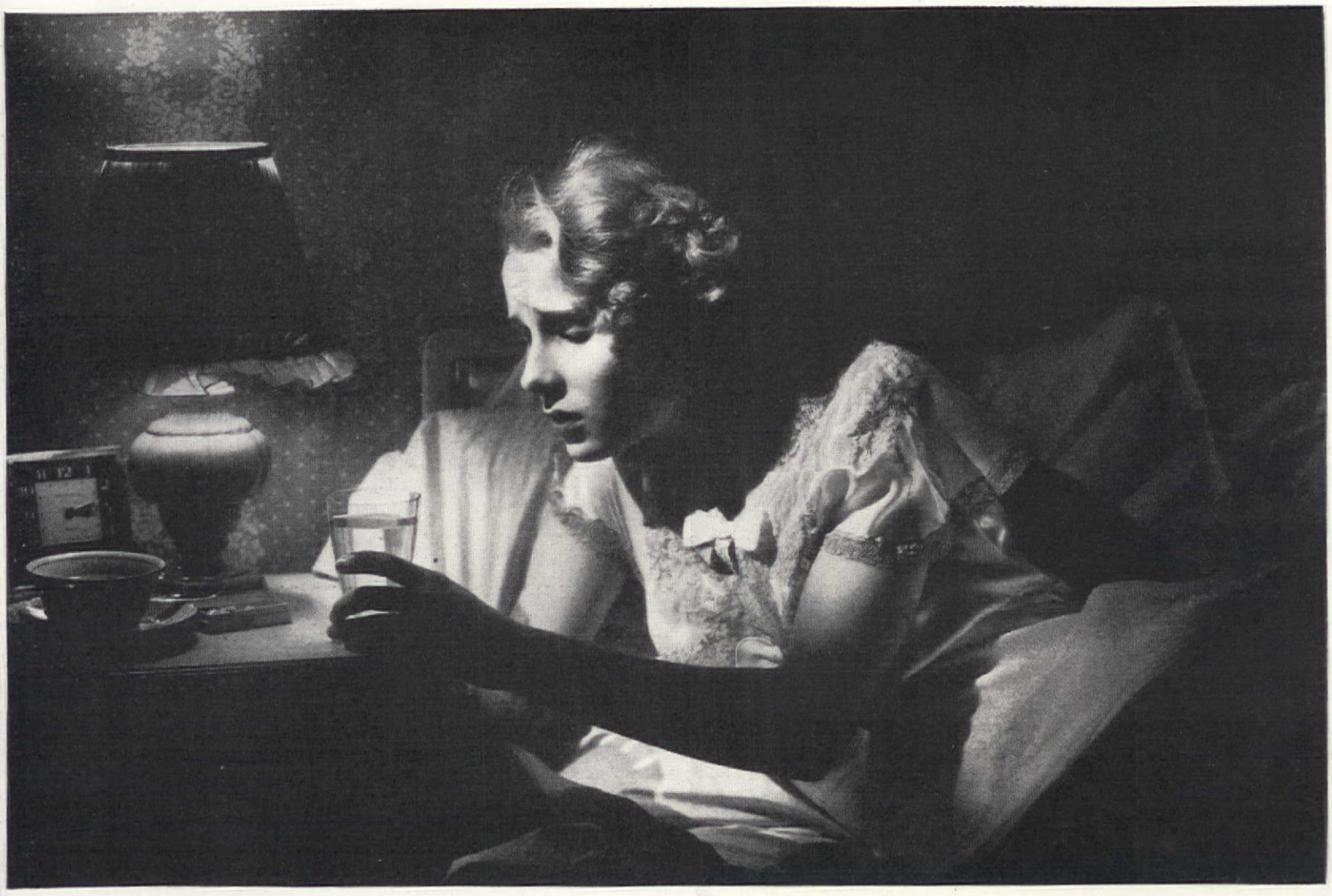
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WHAT YOU REALLY NEED IS THE RIGHT KIND OF MATTRESS

ROLL OVER. Roll back. Turn your pillow . . . and look at the clock again. Do you give up finally and "take something" to make yourself sleep? Or do you just thresh around and suffer?

The worst of it is, it gets harder and harder for you to get to sleep *naturally*. It is a startling fact that the use of artificial aids for inducing sleep has more than doubled in the last two years!

A commonly overlooked cause of wakefulness

Why can't you relax and just "drop off" to sleep? Is it nerves? Worry? Something you ate or drank? —*Most people never stop to think that it is actually impossible to get first-class sleep on a second-class mattress!*

The mattress of inferior construction does not adjust itself to your body. Tired muscles are kept tense trying to find a comfortable position on a mattress that is too soft, or too hard, or lumpy. Complete relaxation is impossible. It is easy to understand why so many people need sleeping aids!

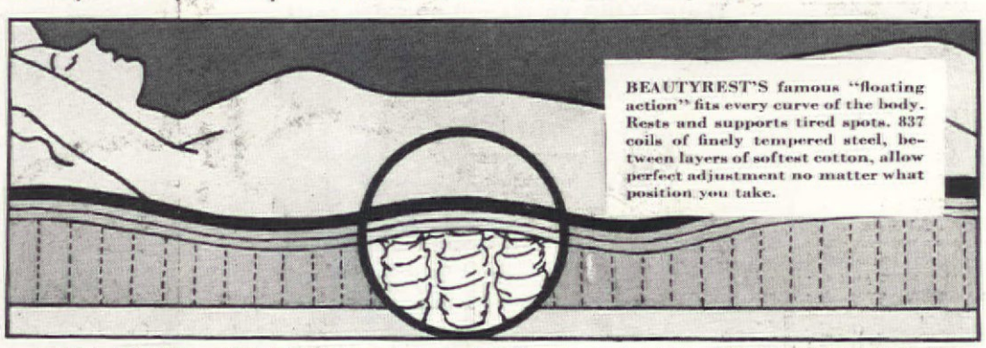
Yet a condition that requires sleeping aids is not normal. You shouldn't have to be *put* to sleep. All you need for natural slumber is a mattress scientifically designed to *let* you sleep.

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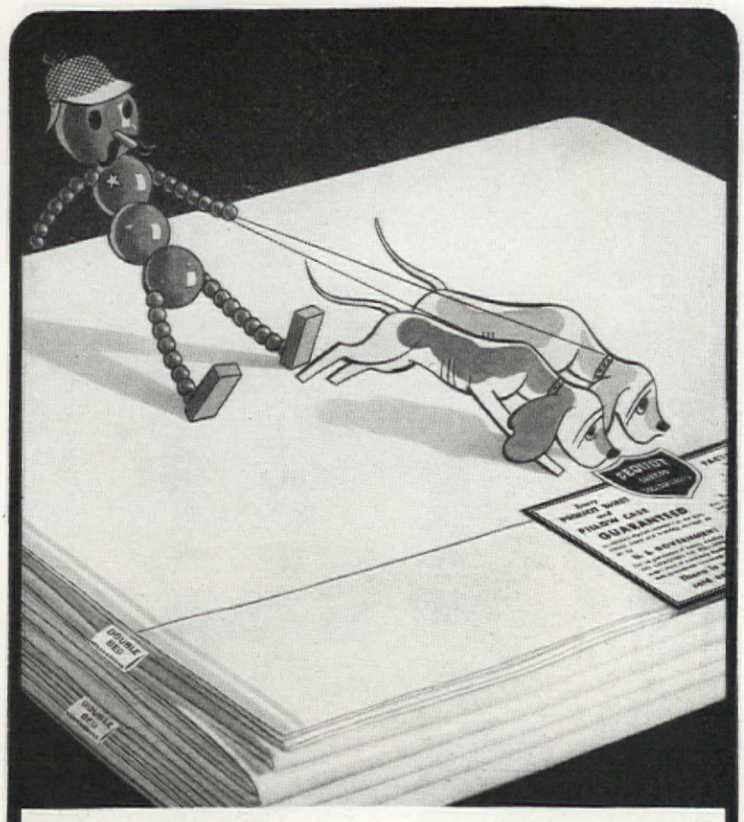
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To buy wisely, you don't need to analyze complicated figures. That has already been done by experts. The sheet you've been searching for is Pequot, and you can recognize it by the shield-shaped black-and-gold Pequot label.

(Ssh! In spite of Pequot's durability, it's one of the softest, smoothest, most sleepy-feeling sheets you've ever touched. Just go to your store, and *feel* it!)

Pequot Mills, Salem, Mass.

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PEQUOT *Sheets and Pillow Cases*

have a liking for chasing the illusive, there is the added zest of finding a piece with a New Ashfield mark upon it.

Collectors, let me urge you not to pass by the jugs, pitchers or pudding moulds of these Early American potters, for in collecting and preserving these simple, homely things, we have a living history of the handiwork of our early craftsmen.

Footnotes—Marks on Ashfield Pottery: Orcutt-Guilford & Co. 1848; Hastings & Belding. 1850-1854; Van Loon & Boyden. 1854-1856; Sometimes distributer's names were used as: Orcutt, Belding & Co.; Walter Orcutt & Co.

I have purposely avoided any discussion of Bennington pottery. Much has been said or written of this famous ware, and a great deal credited to this factory because buyers almost insist on it. I believe it is the aim of every true collector to own a piece of signed Bennington.

Winter obsession

[*Continued from page 26*]

its seeds, the pod has its own charm, a lovely shape, a lining of silver, and a houselife of years—with an occasional bath. There are several varieties, the two commonest being the large one with the gray, roughish pod, and a slim one with an outside covering inclining towards gold. Be careful to keep its bow-string unbroken for it is a bright and delicate thread to catch the light.

Sedge grasses are purple and gold, the heat of our homes causing them to sprout a feathery edge. Let this be the fine, uppermost line of your arrangement. The varieties and even the coloring of the grasses are legion. They belong to innumerable lovely and graceful forms, but nearly all will find their places most aptly as the counterbalance for the heavier contours of a dried material wintertime bouquet.

You may live in a state which has no law against picking Bittersweet. A careful pruning of this plant is as beneficial as such a treatment usually is to any other, yet try to prune—and I mean restrainedly—a rank growth of Bittersweet along the highways of some states and see what happens to you! With its glorious brightness, its drooping clusters, this could easily be named the queen of all wild material for winter use, while Bayberry runs it a close second. Bittersweet is apt to stiffen to ungraceful lines as it dries out, but we may give the stems a pleasing outline by tying them into shape and keeping them thus till the sap has entirely evaporated. There are innumerable other berries just as bright, scattered along the brooks and over the hillsides during the fall months, but these will wither unless they are treated like flowers and placed in a container full of water. Therefore, technically speaking, they are not material for a true winter bouquet which should hold its own coloring without any moisture at all.

Loose sand is the best element to keep your material from flopping about in its container. If you are perfectly satisfied with your first attempt and want to hold it intact, soak the sand with water.

[*Please turn to page 104*]



Miniature arrangement, showing Harebell and members of composite family which have survived the frost

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YOU can give a party almost as soon as you can say "Jack Robinson," these days, what with all the things that dear old Benjamin Franklin started and the public utilities have continued for us. Take two parts planning, one part arranging, add the guests and mix thoroughly, garnish with one electric plate, one electric chafing dish, one roaster, one grill, a toaster, a percolator or coffee urn, and the freezing trays from your icebox, and serve with the proper flourishes.

No longer limited to snacks and toasted sandwiches, you may now



Waffle iron: Westinghouse

have a course dinner or a perfect little supper, with the cook definitely one of the guests. Suppose there are going to be ten or twelve for supper of a Sunday and all the usual awful things that can happen on Sunday afternoon, have; it does not matter at all as long as it is an electrical party you are having and you have done the two parts planning on Saturday. The first thing, of course, is the menu, and the second, the table decorations. For a buffet supper of ten you could have the following menu:

Onion soup
French bread toasted, grated Parmesan cheese
Eggs pimiento
Stuffed tomatoes
Bombe apricot

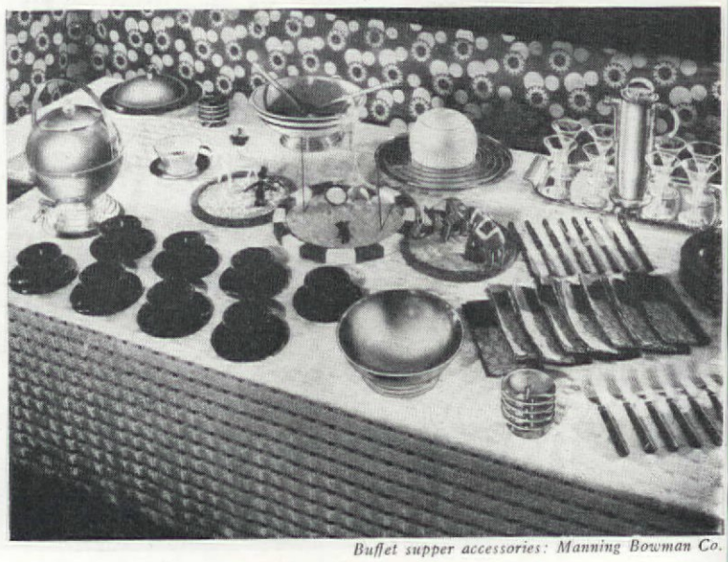
You will need the hot plate and the chafing dish and the percolator on the table, so arrange the plates and silver accordingly, a cloth instead of small mats will relieve any feeling of clutter. First set the electric beater to making the mayonnaise for the stuffed tomatoes, then mix one cupful of broad noodles, boiled ten minutes, with one can of shrimps and two Bermuda onions, chopped, with plenty of mayonnaise and let stand while the tomatoes are being scooped out and drained. Stuff and arrange on a platter. Then open five cans of onion soup and put in a large casserole on the hot plate and start some one at the toaster. Then put on a tray the things you are going to need for your pièce de résistance, a bowl containing ten eggs, scrubbed, a half pint bottle of heavy cream, salt, pepper mill, bottle of Worcestershire sauce, a lemon, half a cupful of very dry bread crumbs mixed with two tablespoonfuls of melted butter



16-Cup coffee maker: Silex Co.

and one teaspoonful of fresh sweet paprika, and three large pimientos, shredded. Take the trays of Bombe out of the freezing unit and set on the shelves so that it won't be so hard you crack your teeth off. (To make this elegant sounding dessert, you simply put two large cans of apricots

[*Please turn to page 106*]



Buffet supper accessories: Manning Bowman Co.

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WEAVERS

Whittling ship models from soft pine

[Continued from page 24]

masts and rigging them with cotton thread to represent stays, braces, and shrouds.

Models of sailing ships: The different types of rigging carried on sailing ships are easily copied in model form. The sloop is the least complicated, as this type of ship carries one mast, a large mainsail, topsail, jib, and stay sails. The hull, cabins, and hatches are whittled from soft pine.

By shortening the boom of the mainsail and adding a low mast at the stern of this model, the rigging of the ketch and the yawl may be represented. Probably the best known and most romantic of the medium sized sailing ships are the two-masted schooners, especially those in the fishing trade along the New England coast and known as a Gloucester Fisherman.

Models of the brig and the barque make splendid decorative exhibits. These are easily constructed from blocks of soft pine, with masts rigged with the type of rigging these ships carry (Fig. 12 and 13).

The days of the clipper ships, which were at their height during the middle years of 1800, are past but the memory of these beautiful sailing vessels under a full spread of canvas will always be a cherished thought with lovers of ships and the sea. There were many well known and famous clipper ships, namely The *Flying Cloud*, The *Sea Witch*, The *Great Republic*, and the English tea clipper, The *Cutty Sark*. By constructing models similar to the ones illustrated, representative models of any famous clipper ship may be produced. Whittle the hull from a pine block, ¾ inch thick, 1¾ inches wide by 10 inches long. Raise the bow and the stern with blocks of pine ¼ inch thick to represent the fore and aft cabins. The deck cabins, hatches, lifeboats, and other accessories are represented by smaller blocks. Rig the masts as shown in the illustration 20, below.

Steamship models: The development of steam as motive power for passenger ships may be illustrated with three models. The *Savannah*, a paddlewheel ship of 1819, famous for being the first steam powered ship to cross the Atlantic ocean. The *Oceanic*, a two-funnel, screw propeller ship and a record breaker of 1900. The modern ocean liners of today. Models of these ships are easily whittled from soft pine, by cutting blocks to represent the general and outstanding features of the ship. Rig the masts with cotton thread.

The picturesque, stern paddle wheel river boats, especially those that used to ply the Mississippi river, make attractive models (Fig. 14).

Whittle the hull from soft pine. ½ inch thick, 2½ inches wide by 9 inches long. Cut the main cabin from pine ¾ inch thick and the upper cabin blocks from pine ¼ inch thick. The decks are represented with strips of cardboard. The paddle wheel is represented by cutting a wooden cylinder, notched for strips of cardboard to represent the paddle blades.

The last word in ships is the flying clipper plane, now in service over the Pacific ocean and in service between South American ports (Fig. 21). Whittle the fuselage from soft pine. Shape the wing, pontoons, motors, and propellers to the shapes as shown. The rudder and stabilizer assembly is made from cardboard.

The making of small models is not difficult. Merely try to fashion the parts proportionately and represent only the outstanding features. Obtain clear pictures of famous and historical ships, then the following of the general outlines of the vessel and the careful painting of the parts should result in a model suitable as a decorative unit, representative of your favorite ship.



Fig. 19 A model of a ship rigged as a sloop

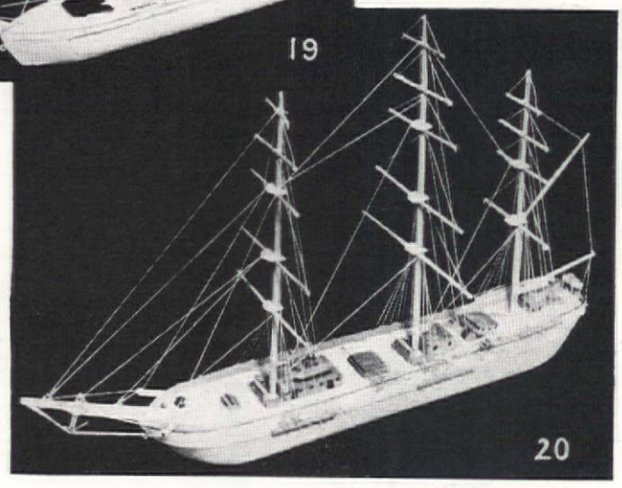
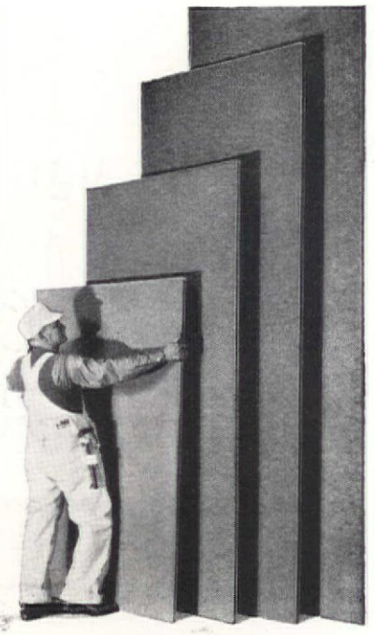


Fig. 20 Model of the famous clipper ship, "The Flying Cloud"



Fig. 21 A solid wood model of the trans-Pacific flying clipper plane

Illustrations by the author



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Meadow Rose, a new Fostoria "Master-Etching"

FOSTORIA craftsmen have etched a lovely meadow rose in a whole set of shining crystal! You'll love its delicate design, the way it adds softness and charm to luncheon and dinner settings.

We believe you'll enjoy *Meadow Rose*, too, because it's "*master-etched*". That means that the skill and artistry of the old masters of etching have been carefully followed in every step by Fostoria craftsmen. It's another way of saying that you can't get finer etching anywhere today.

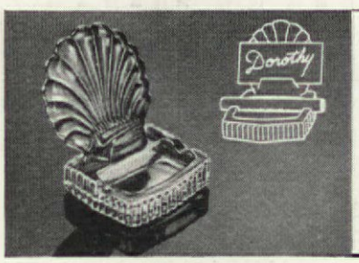
There are over 50 pieces in the *Meadow Rose* pattern . . . every one beautiful, every one perfect. What's more, you can get them either in clear crystal or in azure tinted crystal, Fostoria's newest and most exciting color shade.

Meadow Rose isn't expensive, so don't put off seeing it at your dealer's.

. . .

For more information on the *Meadow Rose* pattern, write for Folder No. 44. Fostoria Glass Co., Moundsville, W. Va.

PARTY! PARTY! WHO'S GIVING A PARTY?
Here's a new thrill for hostesses—a smart place-card holder and ash tray combined in one. Perfect for parties, luncheons and dinners. You'll get them by the dozen when you hear the low price.



Fostoria

THE GLASS OF FASHION

Modified Colonial in Iowa

[*Continued from page 41*]

into a double clothes closet, for we have utilized the space over the cellar steps. Since there are no windows in the hall, except from the fan above the door, there is a peek-hole in the center panel of the front door.

Our upstairs has really two large apartments with baths, separated into wings. Since Iowa summers are almost unbearable, we planned the bathrooms at the north. To give these bedrooms three-way ventilation, on each side of the front windows, two closets, one for shoes and hats, form an interesting alcove with flush bookcases into which a desk is fitted. Over the kitchen is a maid's room, closet, and bath. In the upstairs hall is a linen closet and clothes chute; in one end of the attic, a large cedar closet. In the basement are cupboards to the ceiling for vegetables and fruit, while under the dining room and pantry is an amusement room with adjoining lavatory.

The house is insulated thoroughly and heated with a gravity hot air gas furnace, the registers high in the walls. Up to this point all the responsibility of the planning of the structure of our house lay with our architect. It was he who so splendidly accomplished the structural balance in our living room; the long front window balances with the French doors to the porch; the restrained fireplace, with window on each side, balances with the door to the hall and the flush bookcase.

Soon we had to make many decisions about the interior decoration, our responsibility. Right away three points had to be considered; neither of us has ever been a collector so that we could have no period house; we had rugs and furnishings which we had to use; neither of us is an ultra-modernist. The Sorolla room



A Mexican room in the basement is painted buff and sapphire blue, with inside awnings to give the effect of an outdoor patio



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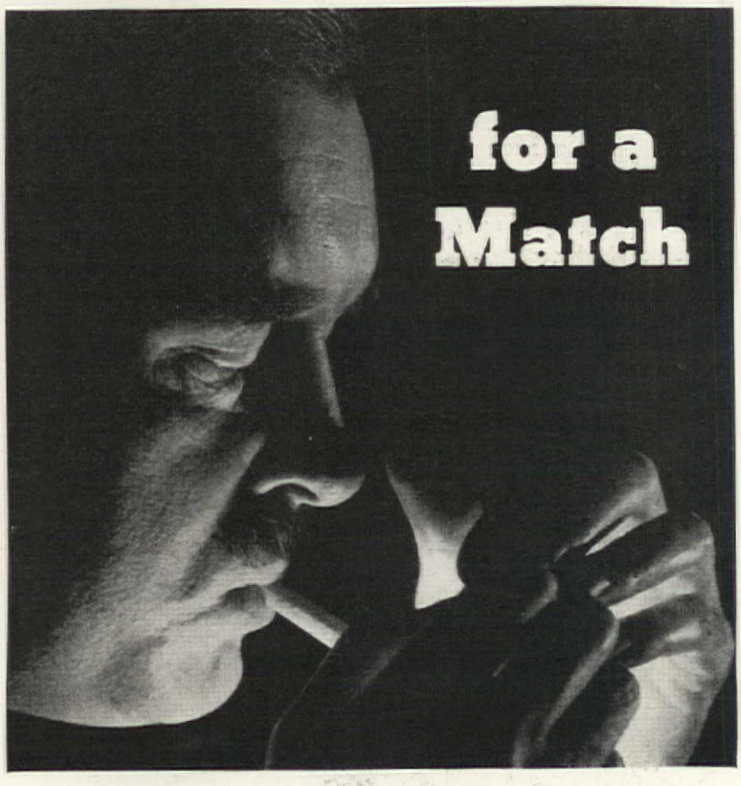


Illustrated above: Pieces from the Chesterfield group, offering a wide variety of authentically styled 18th century mahogany pieces for the dining room.



Illustrated right: Pieces from the New Whipple group, offering a wide selection of authentic Colonial bedroom pieces, available in mahogany or maple.

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in the Hispanic Museum in New York and the Sert room in the Waldorf, both with richness of color, satisfy my æsthetic soul far more than the murals of Rockefeller Center.

The background of our house was our first decision. Our woodwork all over the house is warm ivory, ivory painted walls paneled with moulding. Then we have ivory Venetian blinds which match the interior walls, as well as the color of the outside of our house. Since we have a Royal Sarouk rug in tones of blue, ivory, and rose—the latter shade predominating—which we wanted to use in front of the fireplace, three needle-point chairs with brown background and rose predominating, and a wing chair covered with blocked linen on a brown background, we decided on a walnut brown broadloom carpeting for all the rooms on the first floor, the stairs as well as upstairs hall. We have used the same hangings for the living room and dining room; three colors of silk moiré, one-half width of each—brown to match the carpet, ivory to match the Venetian blinds and walls, with a soft rose color for the width between.

In front of the fireplace, painted ivory with light tan tapestry brick facing and tile hearth, is the Sarouk rug—a definite spot of rose. On the floor at each side of the fireplace is a pair of Wendell August hand-wrought aluminum candle-sticks with long ivory cathedral candles. Above the mantel is a colored etching, a scene in Brittany, the colors of which blend with the opalescent Lalique vase on the narrow shelf of the mantel, while on each side







is a pair of slender candle-sticks with graceful ivory candles.

On one side of the fireplace is a wing chair with blocked linen covering, blue, soft yellow and rose flowers on a brown background; on the other side is an over-stuffed chair and ottoman in light tan curly mohair, piped in brown. Two antique walnut tables, cut down with oval marble tops, serve for smoking accessories beside each chair, behind which are

floor lamps. Against the wall opposite the fireplace is an overstuffed sofa in brown curly mohair, piped in tan, with a brown velvet Italian quilted blanket, lined in rose moiré, thrown over the back. At each end is a two tier magazine table with a brown onyx lamp with a plain tan plaited shade. In front of the sofa is a walnut coffee table with crystal smoking appointments.

In front of the window is a knee-hole desk and chair, on which desk there is a pair of brown and gold lamps with parchment shades in tan, a pair of book-ends and a vase in rose alabaster, a portfolio and library set in brown leather, tooled in gold. On the floor is a waste paper basket in antique gold with an attractive floral design.

Balancing this table on the other side of the room, is a tip-top walnut table with a rose majolica jardinière with violet and green design, in which is a sansevieria, a Lalique crystal vase, and smoking appointments. On the other side of the French doors are a needle-point chair, bridge lamp, bronze with tan silk shade, and a console table on which is a radio. The other two needle-point chairs are used as conversational chairs.

In the hall hangs a bronze lantern. An antique gold mirror above a drop-leaf table on which are brass candle-sticks and a crystal bowl and an antique walnut chair are the only pieces of furniture used here.

The dining room has a walnut table after the Duncan Phyfe style, shield-back chairs with ivory leather seats, a cadenza on which there are two silver candlesticks with ivory candles, and an English Sheffield tea service. In the front window is an antique walnut tip-top table which we use for breakfast or luncheon for two.

On the floor of the kitchen and pantry is marble designed linoleum in tan and brown. Ivory ruffled curtains blend with the walls and woodwork, while in the windows are pots of artificial nasturtiums and a sansevieria on each side of the double window. Among many cupboards is one especially designed with circulation of air, in which dish towels can be hung to dry. Another is made of many shelves for trays and platters.

The east room upstairs has a French green carpet with walnut furniture. The bedspread is green moiré, the chaise longue the same, piped in purple velvet with a purple blanket thrown over it. The deep blue background of the glazed hydrangea chintz hangings, with plain lavender border, breaks the monotony of too much green in the room. Two Guadalupe Mexican bottles in amethyst glass, on top of the desk against

[Please turn to page 103]

HOW TO REDUCE HEATING BILLS



WITH A WHITING STOKER

You can have the luxury of Automatic Heating and reduce fuel bills by installing a Whiting Stoker. Its cost of operation is even less than that of hand-firing because it burns lower-priced bituminous coal and because there's no waste. You don't have to buy high-priced fuels any longer in order to have clean, safe, automatic heating. With a Whiting, you get Thermostat control and steady, even room temperatures. There are no more fires to make in the morning or to "bank" at night. Savings should easily meet long time payments.

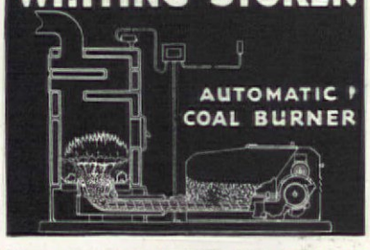
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*Names Upon Request

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WESTINGHOUSE 1886 1936 GOLDEN JUBILEE

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MAZDA LAMPS
TRULY ECONOMICAL

New foundation plantings for the South

[*Continued from page 18*]

here in the Southeastern and the South Central states with no excuse at all for poor landscaping.

Since the same diversity of soil and climate that is to be found in all of the fifteen states named is repeated in my own state of Georgia, I can safely take it as typical of the whole area. In the northern portion are some of the highest mountains east of the Rockies; the southeast boundary touches the Atlantic and is subtropical; the remainder falls between these two extremes.

When I undertake to become specific regarding plant names, so many crowd into mind that I am at a loss to know where to begin their introduction; in some cases a re-introduction of old friends forgotten these many years for newer favorites. But since it is the foundation and background plantings that suffer most at the hands of unimaginative gardeners, I should like to suggest a few alternatives for the "usuals."

Boxwood is pre-eminently the first choice but by reason of the scarcity and cost of fine old specimens it is not for the average city home. Changing conditions in urban centers usually make it impracticable for city dwellers to attempt to grow Boxwood. For the fortunate country dweller, however, more firmly rooted in one spot, there is every reason to encourage the old-time planting of this regally beautiful evergreen and, as it is easily grown from slips, the cost is in this way trifling. Where time is not a factor there is no reason for the simplest home not having its attractive Boxwood border.

Almost as lovely as Boxwood is Euonymus japonica, another old favorite, with large, brilliant green leaves. Some years ago it was attacked by a scale which threatened its annihilation, but it is possible now to control this and well worth the trouble. Also, there is a fine dwarf variety apparently free from blight.

Provided the garden is not too far removed from the tempered air currents blowing inland from the Gulf Stream, as at Augusta, Georgia, for example, nothing is more ideal for massing around the sunnier sides of the house than Gardenias, or as we here in the South love to call them, Cape Jessamines. Properly pruned and heavily fertilized and watered, they make big, dense plants with evergreen foliage, covered at intervals during the late spring and summer with their indescribably lovely and fragrant blooms. How does this sound as a welcome substitute for some of the "usuals"? It is practical, I assure you.

Falling within the same general class as the Gardenia because of its beautiful foliage and rare fragrance, though not for showiness of bloom, is the Tea-olive (Osmanthus) far, far too little known and used. I saw it first in Middleton Gardens, Charleston,





A Gardenia hedge in the garden of Mrs. Andrew Calhoun in Atlanta, Georgia

In this foundation planting are Boxwood, Gardenia; and, in the foreground, Sargent's Barberry. Home of Mr. H. W. Stephenson, Atlanta, Georgia

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growing along the rim of the eighteenth century bowling green. Long before I saw the Tea-olive trees—under favorable conditions and without pruning they become small sized trees—their fragrance enveloped me. I left the glory of the famous Azaleas to run to earth this incomparable perfume, which seemed compounded of the essences of all the fragrant places I had ever imagined—the Vale of Cashmir, with a thousand Roses blowing; Narcissus-covered steeps above the sapphire blue of Capri; sun-drenched gardens of Southern France and Spain; dew-wet English gardens in Kent and Surrey; flower stalls along the streets of Mexico City, laden with Tuberoses; Orange groves in California; the gardens of the great Khan in China, and Marco Polo walking there in the moonlight. Under the spell of this enchantment I called upon one of the dusky guides of the old gardens and was led to the line of Tea-olives. Hidden among the leaves I found the flowers, tiny sprays of white with their marvelous, fruity sweetness. It was several years later that I located Tea-olive in Georgia, at last to find it growing well in Atlanta. Indeed, last January in Athens, Georgia, after a day or so of freezing temperatures, I saw a specimen which had been pruned to a low, dense plant and even during the cold it had scattered bits of bloom. The same garden at Athens, surrounding the beautiful old Greek Revival house of the Upson family, has lovely Tea plants, Thea sinensis, evergreen and hardy.

Laurustinus (Viburnum tinus) is one of the handsomest and most satisfactory of the broad-leaved evergreen flowering shrubs, bearing fragrant, creamy-white blossoms. Photinia serrulata is good for use behind smaller groups in the garden and for shielding the foundations of large or unsightly buildings.

It was on Saint Simon's Island, off the Georgia coast, that I had a first felicitous meeting with Ilex cassine. This is an exquisite wilding of the Southern states, related to our native Holly but I think even lovelier. The habit of growth is similar; the leaves are small and glossy and the gray stems literally covered with brilliant red, translucent berries. It is an ideal hedge plant, though slow-growing, and fine for mixed foundation work. It will grow well over a surprisingly large territory; there are good specimens here in Atlanta and it is found as far west as Texas.

Thriving in the milder portions of the region under discussion, both coastal and inland, is the Banana-shrub (Michelia fuscata) of the same general type as the Tea-olive. When left to its own devices it, too, grows tall but can

[*Please turn to page 101*]



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Modern needle painting

HELEN SPRACKLING

TAKE any art that you can think of—the more ancient the better—and you will find that it tells its own mute story of the customs, the manner of thinking of whatever age it represents. You will see too, that while the story changes many times down through the years, basically the medium remains the same. Nevertheless each time that it is used to interpret a new way of thinking and doing, applied to new uses and existing needs, it becomes a new and original means of expression. Right now one of the most fascinating examples of this is in needlework; more particularly in the art of crewel embroidery.

Crewel embroidery as opposed



"Period of Gallantry," a courtly gentleman presents a bouquet to his beloved in this colorful piece designed for use as a bedside picture



Drix Duryea

"Courting Now," a companion piece to the above picture. This is embroidered on pale pink taffeta in cherry yellow and blue-green with violet blues and mauves as contrast

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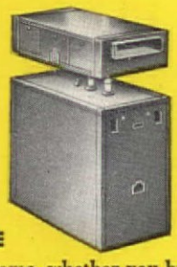
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to needlepoint or canvas stitchery is free and unconfined; stitches are loose; the background surface is open. Back in the Jacobean era its beginnings were simple, rugged, and free. In the Elizabethan period its application grew finer and more complex. As it became woman's prerogative and chief form of expression, designs became filled with significance. In the masses of cloth preserved for us today, covered with tiny stitches, you may read hours of labor, infinite patience, devoted pains. In Colonial days it was often a necessary means of decoration; upholstery, curtains, bedspreads were beautifully embroidered. A vast vocabulary of stitches piled up. It is estimated that there are at least 200 different crewel stitches, each with its own meaning. At the beginning of the 19th century embroidery was a useful art and a glorified embellishment. And then somewhere in the debacle of taste within the next hundred years it completely lost its meaning. Designs became innocuous and vapid. Later when the machine took up the needle's labor, embroidery was deprived of most of its need. Women found other and more interesting things to do; the traditions of embroidery became vague and the meaning of stitches obscure. Needlework as an art fell into scornful disrepute and was relegated to little old ladies and such other gentle souls as took little active part in the world.

But again the story changes. Now, in an age in which the machine is more predominant than ever, embroidery is entering upon a new era. It has been discovered that it can take part in modern decoration in a way peculiarly its own. Georgiana Brown Harbeson and Mary Ellen Crisp are two of a small group of needle artists who have revived age-old stitches into a characteristically modern expression. "Needle painting" they prefer to call it since they develop their theme with thread instead of pigment. Mrs. Harbeson explains it very clearly as follows:



"Enchanted Isle" from the permanent collection of the Academy of Fine Arts, Honolulu, Hawaii. The oriental tropics are here depicted in varied exotic colors on a jewel-like, blue-green taffeta

"Women have much to do these days. Politics, careers, club activity, sports *plus* the family. Needlework, if it is to survive, must be quick to do and have a reason for the doing. It must fit into the modern picture. Designs must be simple, and the simplest design of course is one which tells a story, a quick brief story, easy to read and to understand not only by the embroiderer but also by her husband, her children, and her friends.

"And of course it is a personal idea for that is the value of handicraft over the machine. It is *yours* and no one else in the world has another one like it. And then you live with it. You frame it and use it as a picture over the mantel, perhaps as a keynote of interest for the entire room; as a decorative hanging over the sofa. Embroidered murals are very dramatic because they are so unusual. Modern needlecraft has much to offer in distinction and beauty to home decoration."

When Mrs. Harbeson begins to develop her story (notice that she does it with whimsy and sly humor) she thinks in terms of background, type of thread, and stitch. These are the bases of every crewel embroidery design. First she makes a rough sketch on paper, then she chooses her background. Maybe it is a piece of linen for a homespun type of picture, a remnant of sleek satin, or a square of white velvet for a snowy landscape. Whatever the background it must be in harmony with the character of the picture. For the background of the needle picture which now hangs in the Honolulu Museum of Art she chose a jewel-like, blue-green taffeta.

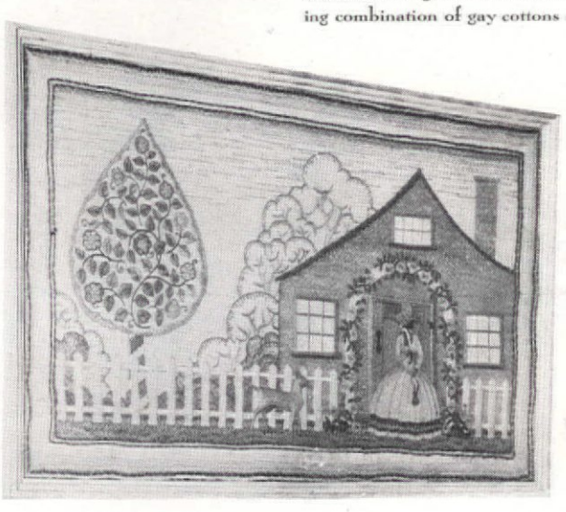
Stitches are next selected for the expression they give to the subject or idea to be portrayed. She aims to tell her story in as few words as possible. "I am presenting a live, colorful idea and not attempting to show off my skill in needlework," she says. Along with stitch Mrs. Harbeson thinks thread, for the effectiveness of one is helped by the other. Wool absorbs light and creates its own shadow. A metal thread will catch and reflect the light; a soft silken thread seems to flow into the background, while a cotton one will resist it. She has a collection of wools since before the war which include many rare shades which she can no longer match. These she keeps in specially built-in cupboards with glass doors. Two sides of her workroom are lined with them so that it is a veritable "flower garden of wools." Here too she has a large reference library and a rare collection of old samplers.

Mary Ellen Crisp whose work has a delightful straightforward charm feels that anyone can design their own "painting." No matter how simple, how crude, one individual design is worth a hundred copies she feels. She herself is quite self-taught and when she began she hardly knew one stitch from another. "They could have all been cross-stitch as far as I was concerned," she laughed.

"To make an original design does not require you to be a trained artist nor that you have a particular flair for drawing," she added. "Suppose for instance you wished to do your own house. You would draw it perfectly flat almost as if it were cut out of paper. Then you would add such important parts as the windows and doorways. Never attempt details; the simpler you keep it the better it looks. Embroidery lends itself to flat almost crude effects. If you study old pictorial embroideries you will see that they were like that. Always put in the most important part of the design first then make up your mind about the other points and detail as you go along."

You can follow this procedure in Mrs. Crisp's own needle picture of the little house here illustrated. It is a reproduction of

[*Please turn to page 114*]



Reproduction of a little house on Mary Ellen Crisp's own farm. The conventionalized design is worked in an interesting combination of gay cottons and wools



Even temperature day and night, even in coldest weather; a 60-gallon tank of hot water at all times and a saving of $5.00 a month in fuel bills over the old system which did not supply sufficient heating—is the record of Iron Fireman in the home of T. M. Reese, shown above.

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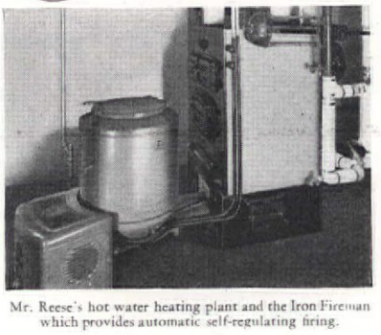
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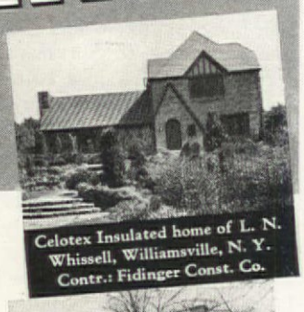
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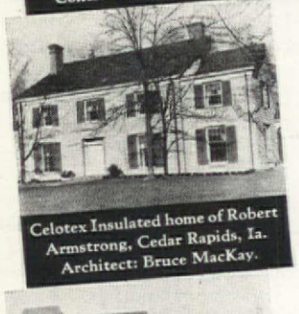
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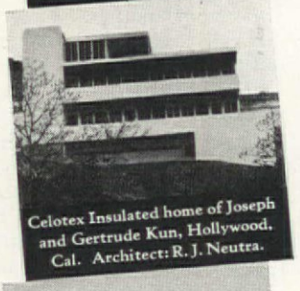
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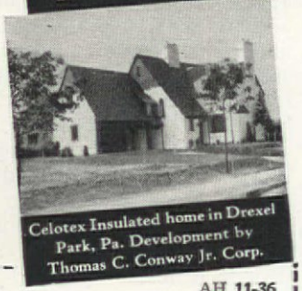
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Flower pictures with a pocket camera

VINCENT McGARRETT

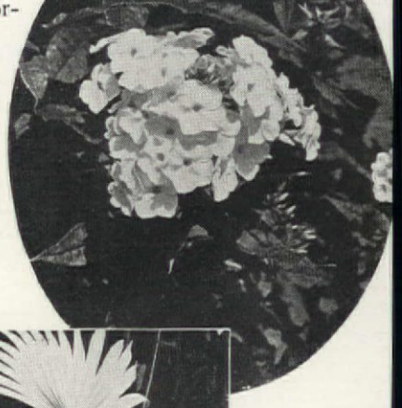


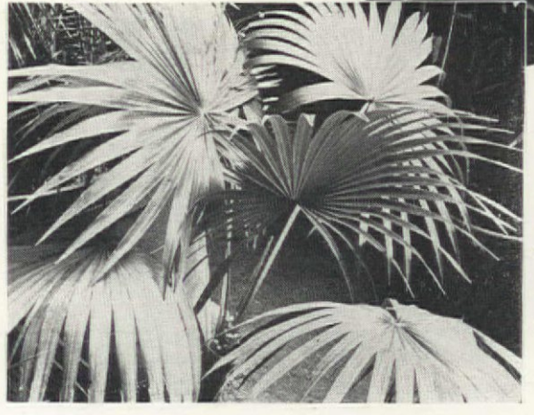
MANY readers who admired the flower photographs made by Mr. Van Valkenburg with a large view camera, and described in the July issue of THE AMERICAN HOME, may have wondered if, with their ordinary folding kodaks, they, too, might make acceptable photographs of the flowers growing in their gardens, or in near-by conservatories. The answer is—yes, very simply, and with the simplest equipment. The illustrations appearing with this article were all made with a roll-film camera making vest-pocket size negatives; all of the flowers were photographed just as they grew in the gardens, and the enlargements which were made for the magazine showed some of them larger than life. Here is how it was done.

In addition to the camera and film, three essential items of equipment are needed: a "portrait attachment" to fit the camera, a small, collapsible tripod, and a tape measure borrowed from the sewing basket. The portrait attachment costs about seventy-five cents, and the tripod from $1.50 up. A "luxury" item that may be added later is a "swivel" top for the tripod, which permits the camera to be tilted at any angle without moving the tripod. This costs about seventy-five cents.

With the portrait attachment over the lens, and the camera on the tripod, we bring camera and tripod near enough to the flower to show the desired picture in the finder, and measure the distance from lens to flower with the tape measure. A table of distances comes with the portrait attachment, showing how to set the camera distance scale for the distance as measured with the tape, and this is done next. Following this, a precaution should be taken. Camera finders are not accurate at near distances. When operating close up, with the finder *above* the lens, allow a little extra space at the top of the finder. With the finder to the *right* of the lens, allow this extra space at the right of the finder.

Wind is a problem, of course. At such close distances, even a small amount of movement in the





Top: Lotus (Exposure—1/50 sec. at F. 8). Above: Phlox (Exposure—1/25 sec. at F. 10). Left: Palm (Exposure—2½ sec. at F. 32)



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flower will spoil the picture. It has been the writer's experience, however, that on most days success is simply a matter of waiting for a moment when the blossom is motionless. Then, click! and you have the picture. If it is very blowy, better wait; or, if it is a flower you are willing to pick, bring it indoors and photograph it.

The proper exposure to give is determined by the light, the kind of film used, and the dominant color of the flower. A convenient table is given as a guide. By "light colors" are meant white, yellow, and light blue. By "dark colors" are meant dark blue, green, and red. By "unobstructed" is meant open to the direct light of the sky or sun; by "hidden" is meant a case in which surrounding foliage prevents the direct light from sun or sky from reaching the plant. The f. value is the number on the lens mount, and measures the size of the diaphragm opening—the smaller the f. value, the larger the opening, and consequently, the more light admitted. Which opening to select depends on two things: (a) the amount of movement caused by wind, etc.; (b) the depth of focus desired. If there is even the least noticeable movement, exposures of less than 1/25th of a second cannot be given, and it is then necessary to select a stop which permits an exposure of 1/25th or 1/50th. If there is great movement, let us repeat, wait for the picture.

By "depth of focus" is meant the distance between the nearest and farthest points in focus. In close-ups, this distance is normally small, but it can be increased by stopping down; i.e., by using a smaller diaphragm opening, and increasing the exposure proportionally. Under good lighting conditions, it is best to use no stop larger than f. 8, while f. 11 is better still. Where many blossoms are to be included, both near to and far from the lens, f. 16 or smaller is called for.

Many of the exposures in the table are longer than the "snapshot" speed of 1/25 sec. found on



Tigerflower (Exposure —1/10 sec. at F. 8)



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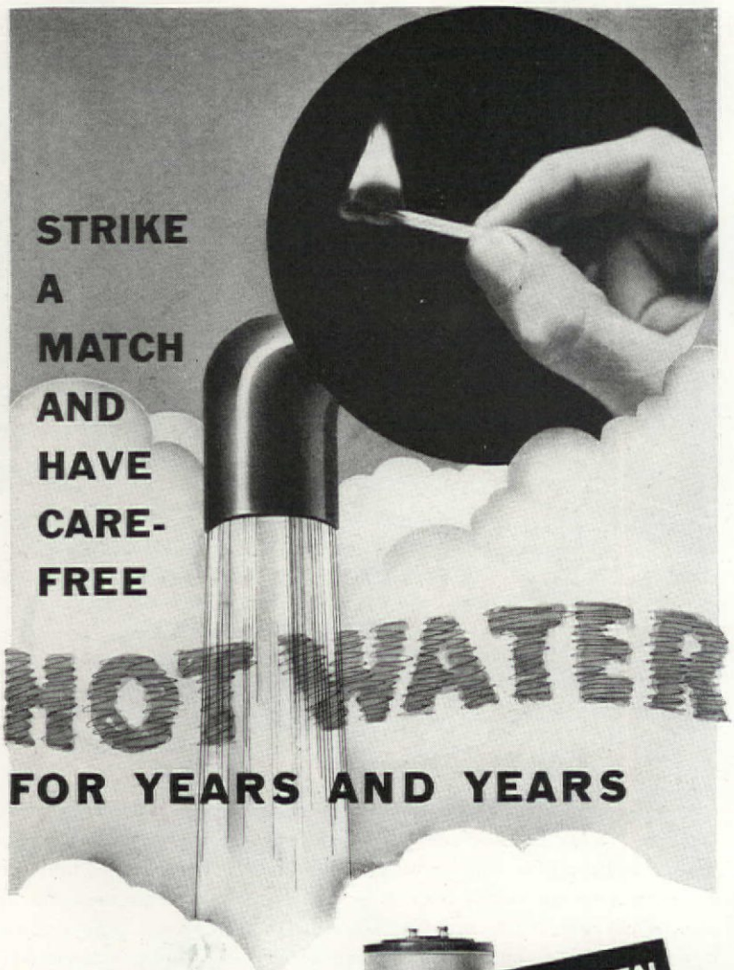
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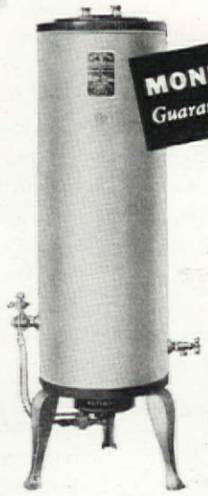
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Your plumbing contractor or gas company can quote prices for the Whitehead. You will often find that the price-by-the-month is less than you are asked to pay for other types of heaters. For further details, write the maker, Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y.

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Exposure guide for light-colored flowers outdoors, on "Chrome" film*

f. value	Sunny Days		Cloudy Days	
	Unobstructed	Hidden	Unobstructed	Hidden
f. 4.5	1/100 sec.	1/50 sec.	1/50 sec.	1/25 sec.
f. 6.3	1/50 sec.	1/25 sec.	1/25 sec.	1/10 sec.
f. 8 (U.S. 4)	1/40 sec.	1/20 sec.	1/20 sec.	1/8 sec.
f. 11 (U.S. 8)	1/25 sec.	1/10 sec.	1/10 sec.	1/5 sec.
f. 16 (U.S. 16)	1/10 sec.	1/5 sec.	1/5 sec.	1/2 sec.
f. 22 (U.S. 32)	1/5 sec.	1/2 sec.	1/2 sec.	1 sec.
f. 32 (U.S. 64)	1/2 sec.	1 sec.	1 sec.	2 sec.

**Note:* For dark colors, give double the above exposures. If Super-Sensitive Panchromatic film is used, exposure may be one half that for "chrome" film.

many shutters. Modern shutters on the better cameras have automatic shutter speeds as slow as one full second; on other shutters the photographer must learn to count seconds. Here is how to do it: Using a watch with a second-hand, count "one-thousand-and-one, one-thousand-and-two," etc., practising until each phrase takes just a second to say, and noting at what syllable the half-second comes. For 1/10 sec., set the shutter on "bulb," and open and close it as rapidly as possible. For 1/5 sec., set the shutter on "time," and open and close it rapidly.

For most flowers, the ordinary "chrome" film is satisfactory. But specify "fine-grain" developing when the films are processed, and have a set of small "contact" prints made. Take a print and two L-shaped pieces of card to make a sliding frame, and move these masks around until the most pleasing composition is secured. Then draw in the margins outlined by the mask directly on the print, and deliver both marked print and negative to the finisher for an enlargement to 5 x 7 or 8 x 10. Result: a fine picture of your favorite flower.



RUBBER tiling is particularly suited as a flooring material for a breakfast room. Its soft, resilient surface is comfortable to the feet, easily cleaned and deadens sound. The wide color range offered in this material makes possible the installation of a floor which harmonizes with the remainder of room decorations. The above photograph shows Goodrich rubber tile floor in the breakfast room of a recently completed Los Angeles home. Main body of floor is a Tennessee Pink and the border is black. Note star design set in black in center of floor directly underneath the table.

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★ HERE'S A NEW WAY TO BUY BLANKETS THAT WILL APPEAL TO MODERN WOMEN ★



Any one of these eight lovely colors selected by a famous stylist will give your bedroom a "decorator's touch."

This label is your protection against disappointment. Read it carefully BEFORE you buy.



ALL THE FACTS ON THE LABEL... so that you know what you are buying

How warm will a blanket be? How will it wear? Will it stand up under laundering? Now, for the first time, you can know these things *before* you buy. For Chatham is putting all the facts about its "Specification" Airloom Blanket *right on the label!*

The "Specification" Airloom involves an entirely new principle in blanket construction. Those qualities you want most in a blanket are now possible. Greater warmth . . . healthful lightness in weight . . . longer wear. Facts, figures and reasons why are all plainly printed on the label, for all to read, in everyday language that you will understand.

Ten lovely colors selected by a Famous Stylist

Stop in at a Chatham Dealer and see for yourself the "Specification" Airloom. You will be entranced by its beauty, the glorious shades, the lustrous Duraloom binding that will outlast twenty washings, and its soft, cozy "feel." And read the label carefully. It will tell you all about this fine blanket, and the way it is made to provide amazing strength and warmth for its weight.

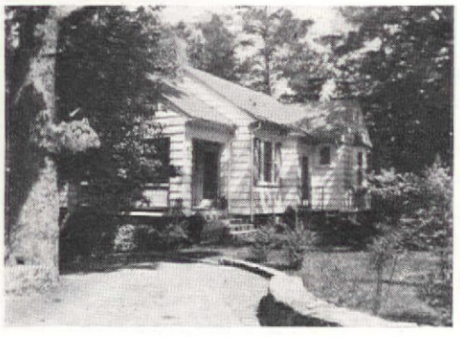
Other Chatham products: Chatham "Specification" Sheets and Pillowcases, Chatham Homespuns and Tweeds.

Chatham "Specification" Blankets

Some American Home readers tell us of their projects and hobbies



Home of Katharine Jocher Chapel Hill, N. C.



THIS house, the home of Miss Katharine Jocher, was adapted from one designed by Willard B. Smith and published in THE AMERICAN HOME, November 1930 issue. The owner writes:

"Of course, I have made some changes to adapt the cottage to my needs and also to the Southern climate. Moreover, the natural lay of the land made it possible to have a two-car garage under the house at the rear. Since I do little formal entertaining at home, the room designated originally as a dining room has been equipped with bookshelves and has become my study. The interior of the house is plainly finished but is exceedingly livable. I have almost every convenience, such as electric range, Frigidaire, Oil-O-Matic, a tiled and perfectly equipped bathroom, etc. This is an excellent floor plan for a cottage type house. It is compact and convenient, and, at the same time, the elevation is artistic. The house has been universally admired. As you can see from the snapshot, my lot is heavily wooded with oak and long-leafed pine trees. The cottage is constructed with a rock foundation. The eleven-inch weather boarding is painted white, and the roof is of green asbestos shingle."

* * *

ON THE cover of the March, 1934, AMERICAN HOME was a painting of the Raoul Walsh estate in California and from the moment I glanced at the picture I knew I wanted that design for my home (on a much smaller scale of course).

We took a contractor to see an old house of my husband's mother and found that with considerable changing, in fact almost a complete doing over—we could have the exterior very similar to the picture. That one picture was all we had to go by, you see, but we, my husband and I, made all our plans from it. We knew the interior would work out itself after the exterior was started, so the contractor set his men to work and we camped on the job, too, making changes here and there and making our plans from day to day as the work progressed.

After we saw they were getting the correct idea on the outside we started the floor plans. As you can judge from the picture, the old place had bay windows and a lean-to woodshed in the back, also an angle in the front which we eliminated by squaring the wall and thereby adding a foot onto what is now the living room. In fact, we squared the whole frame by cutting off the bays and porches etc., except for one room in the back which is now our den but equipped for a bedroom too.

We dismantled the closed-in stairway, which went up from the back of the house, turned it around to face the front door and put on a mahogany rail and ivory posts. The hall then ran the full length through the center of the house on both floors.

The living room, on the right as you look at the picture, was the dining room and kitchen, but now is a good sized room 17 x 22½ with a red brick fireplace, having a wood mantel painted ivory directly in the center of the west wall.

We built on a closet and lavatory at the end of the hall, squaring the back of the house with what was a bedroom but is now the den I mentioned before. We salvaged a china cupboard from the old dining room and it makes a very excellent bookcase.

A remodeling project inspired by our cover



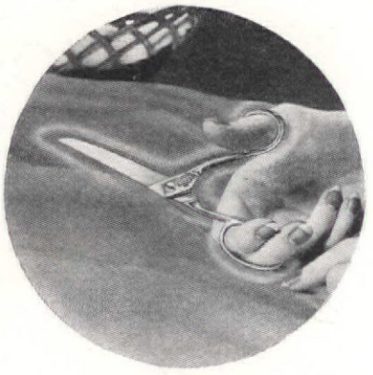


Front and side views after remodeling. Below, the original structure



The kitchen is between the den and dining room on the east side of the house, and was the sitting room. It is now a model work room with built-in ironing board, Magic Chef stove, Electrolux re-

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Trimming Scissors
Perfect for ripping seams, mending, darning, trimming, millinery work and light sewing.

Once you own a pair of these Trimming Scissors you'll wonder how you *ever* got along without them! Like all WISS Scissors they cut like a breeze and make it so easy to rip hard-to-get-at stitches—trim off delicate edges—snip darning threads—open tightly sewn seams—or cut up ribbons for your new hat.

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An absolute necessity for fine needle work. Light, strong, needle sharp. 3 in. to 6½ in., from $1.10 to $1.60. (Slightly higher Denver and West, also Canada).

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HOSPITALITY was more than a word of welcome in the Old South. The atmosphere of rare cordiality had a romantic and beautiful background of architecture and furniture. Illustrations of Southern Manors and their furnishings bespeak a tranquil ease.

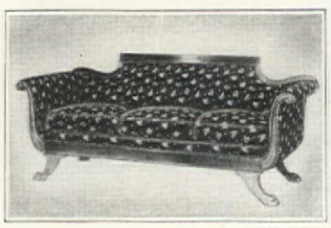
In recreating this atmosphere of gracious hospitality, Karpen reproduces many of the finest pieces of the Old South—pieces whose very appearance invites the visitor to repose. Fashioned pure in line and comfort, they quickly place at ease the guest you want most to please.

Karpen *Raleigh Court* pieces are made of the *highest grade of genuine mahogany* (Honduras) with graining that is fascinating, strength that endures. Each piece carries the famous Karpen guarantee tag—the most liberal of furniture guarantees.

See *Raleigh Court* furniture at your nearest Karpen dealer's (Name on request). It expresses the cordiality of the gracious host.













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GUARANTEED LIVING ROOM FURNITURE AND MATTRESSES

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There is romance in all of nature's products, but none equal to that of fine wood. Sir Walter Raleigh, according to tradition, presented Queen Elizabeth with a mahogany table, thus introducing this wood into England.

frigerator, and handy built-ins. The sink is under two windows with a ventilated garbage door beneath. We have carried the color scheme of red, cream, and black throughout, except for the white ice chest—cream walls and woodwork; red, cream, and black linoleum; dainty cream curtains, cream and black stove; and black floor molding.

The dining room was the parlor but is now a cool, stately looking room with two built-in corner cupboards, painted rose color inside. The paper is striped in shades of rose to tan.

Upstairs we have a bath, guest room, and master bedroom. The bath is done in nile green with yellow, green, and orchid linoleum. The fixtures are yellow and I have yellow Turkish bath towels for curtains. It makes a very cool looking room.

Both bedrooms are done in wallpaper in the dainty pink shades. Our woodwork throughout the entire house is ivory and our wallpapers have light cream or tan backgrounds making each room light and cheerful.

My husband, being a graduate mechanical engineer, has put all his talents into a complete air-conditioned heating system, fired with gas. This also heats our water effectively.

Because we couldn't afford the white brick facing shown on the cover we put on an eight-inch siding with green shutters and green composition roof. Our front door though is as nearly like the one on the cover as the millworkers could make it.

My husband and I have been married only two years, but for such a short time we have accumulated quite a few really good pieces of furniture. Besides the maple we have throughout the house, I have some rare Colonial antiques of my grandmother and great-grandmother's for which praise Heaven, I have the greatest appreciation.

By remodeling we saved ourselves some money and have perhaps a better home than if we had built a new one, as the old foundation is as firm as the rock of Gibraltar. It was such fun, too, watching the new replace the old and having ideas harbored for years worked out to make a complete picture.—PRISCILLA B. FRIZZELL, Salem, Mass.

Outdoor fireplace and oven







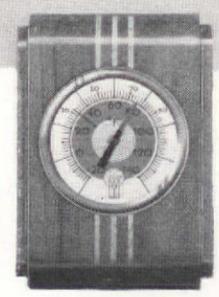
Built in Libertyville, Ill. by Douglas Waugh

IN A spring issue of your magazine you published drawings and a description of outdoor fireplaces and ovens and I thought you might be interested in knowing of my experience in building one from your description.

A friend of mine, L. J. Benson, purchased an island in Countryside Lake near Libertyville, Illinois, and together we worked in our spare time for six months getting it in shape. The house, a replica of an old Cape Cod lighthouse had to be put in shape for permanent summer residence and

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Living room model...case in solid walnut, dial in old gold. Exquisitely finished, accurate, easy-to-read.

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Discriminating women welcome these new thermometers, *styled* to add beauty in the home, as well as furnish dependable temperature readings. Special models are available for living rooms, bedrooms, foyers, etc. . . . each designed especially to harmonize with the room setting. And WEST-O-THERM Thermometers employ a new, scientific principle which assures sustained accuracy, eliminates breakage and makes them easy-to-read. Leading stores everywhere carry WEST-O-THERM Thermometers, including refrigerator and oven types. Ask for them by name, or write for information . . . Weston Electrical Instrument Corporation, 605 Frelinghuysen Avenue, Newark, New Jersey.

Read outdoor temperatures easily these chilly mornings.



The long arm and clock-like dial on this WEST-O-THERM outdoor model makes it easy to read from inside the room. Weatherproof alloy case.

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when that was done we were free to look about the island and find some outdoor work of which there was plenty. Just about that time your magazine came out with the kind of fireplaces I had in mind. I say "I," for no one else had any ambition for that kind of job, and it was not until I had the foundation dug and the stones began to show above ground that I could get much assistance.

The first job was to pick a location for the fireplace, and this was done in a level place surrounded by large oak and hickory trees. The foundation excavation was dug eighteen inches deep to a hard clay and then the real job began. Every stone and all material had to be transported in a trailer to the dock and there loaded into an old row boat, landed near the fireplace and carried in a little wagon to the site selected. We found the wagon was better than a wheelbarrow. When the stones reached ground level a frame was made the size of the fireplace so as to get the first few courses of rock as true and square as possible.

The flue lining for the oven we decided should be larger than the one suggested in your magazine, large enough to take a good sized roasting pan, so we made it seventeen inches wide and fifteen inches high. We were not able to get a "clean out door" to fit this size so we had a blacksmith make a door. First he made a ring of large angle iron to fit closely around the flue lining, to which he fitted hinges. The door was made of two pieces of boiler plate with several thicknesses of asbestos between, secured with rivets all the way around the outside. The handle also served to pull the door tightly and securely against the flue lining.

We also thought that it would be best not to cement the rods for the grill on top of the fireplace, and so this was made so it could be removed and replaced by a piece of sheet iron. We have yet to make the door for the front of the fireplace as suggested in your article. This is necessary to hold the ashes in and to keep the heat away from one working in front of the fireplace.

Instead of placing "butterfly dampers" in the chimneys we use a piece of concrete cast about two inches thick, with a horseshoe cast in to the top for a handle. This can be placed over the entire flue or it can be moved to give any desired draft.

The first experience with the oven surpassed all our expectations. Mostly by luck we had chosen a sight for the fireplace and built it in such a way that the prevailing winds here, from the northwest, blew the smoke the right way, and other winds do not affect it on account of a certain amount of protection from

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"How can you manage it?" asked another man.

"It's easy," said the first man. "I'm buying a Retirement Income on the installment plan. My income of $200 a month begins when I'm 55, and it's guaranteed for life.

"What's more, if I drop out of the picture *before* my retirement age, my wife would get a regular monthly income for the rest of her life."

"That sounds good," said the other, "but what if you're totally disabled, and can't make your payments?"

"I don't have to worry about that either. If, before I reach 55, serious illness or accident stops my earning power for six months, then—so long thereafter as I remain disabled—I don't have to pay any premiums that fall due, and I'll get a Disability Income besides."

"Fine. Can you tell me how much this new Retirement Income Plan would cost *me?*"

What does it cost?

"How much you need to save each month depends on how old you are, when you want to retire, and the size of the income you will want.

"Why don't you write for the book called 'The Phoenix Mutual Retirement Income Plan'? They'll mail you a copy free. It tells how the plan works and what you get."

How a man of 40 can retire in 15 years

Here is what $200 a month Retirement Income, payable at age 55, will do for you:

It guarantees when you are 55 an income of $200 a month for life. This income cannot stop until at least $20,000 has been paid, and you can get as much as $25,000, $30,000 or more, depending only upon how long you live.

This important benefit is available alone; but if you are insurable, additions can be made to your plan by which—

It guarantees upon death from accidental means before age 55 a Cash Payment to your beneficiary of $40,000. Or a monthly income for life.

It guarantees upon death from any other causes before age 55 a Cash Payment to your beneficiary of $20,000. Or a monthly income for life.

It guarantees in the event of permanent total disability before age 55 a monthly income for you.

The Plan is not limited to men of 40. You may be older or younger. The income is not limited to $200 a month. It can be more or less. And you can retire at any of the following ages: 55, 60, or 65.

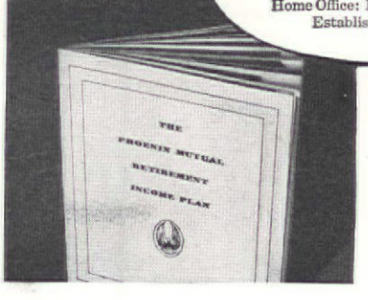
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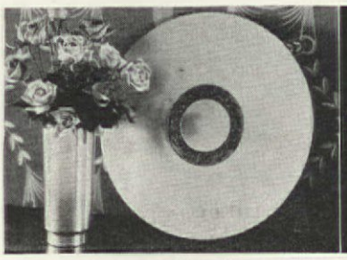
PRESENTS WITH PRESTIGE

. . . Kensington

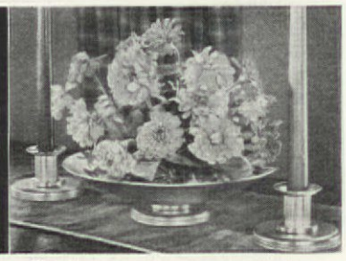
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The attractiveness of Kensington is more than style deep. Lustrous Kensington, the new alloy of Aluminum, is solid, unplated metal which never tarnishes, never stains.

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The Hexagon Cigarette Box. Really distinctive. Height 4¾ inches. $5.00. Ash Trays to match. Four for $5.00.



The Stratford Bowl. Lustrous metal set off by polished crystal. Diameter 13⅜ inches. $9.50.



The Sugarac and The Crackerac. Very New. Clever tea-time servers for sugar and crackers. The Sugarac, $2.00. The Crackerac, $3.50.

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trees and a rise in the ground. So the draft worked perfectly both on the oven and on the fireplace.

We used hickory logs (for there are lots on the island) cut from dead hickory trees resulting from raising the waters around the shore of the lake. These are dry and burn well in the oven. Usually it takes a fire of about five hours' duration to heat the oven sufficiently. By this time the stones are hot even on the outside, and the coals are then raked out and placed in the fireplace on top. Our first trial was with a roast of beef weighing sixteen pounds. It was placed in a large roasting pan with two cups of water and then put in the oven which was tightly closed. It was left for at least three hours, then the cover was removed and the pan again put into the oven and left for another two or three hours. When the roast was taken out it was cooked right through, not burned, but the same shade of brown all the way through. I have never tasted meat so well cooked. It had just a taste of hickory smoke, and the slow even cooking left it as tender as a young chicken.

I had no previous experience in building fireplaces or in laying rock in cement but found it simply a matter of using care in getting the rocks set true. Of course, a very important thing is to have plenty of rock and brick around the oven, for this is required to give a long even heat after the coals have been removed.—Douglas Waugh

And an outdoor fireplace in northern Michigan



The fireplace at the summer home of Dr. Wilson at the south end of Hubbard Lake, Michigan; built from a design shown in The American Home. The stone mason was James Ransom

To get a jump on spring planting

Here is a suggestion for the handy man about the house who wishes to get a jump on spring planting. Having an opportunity to get some ordinary window sash, I began to convert same to a small greenhouse for my own use. Anyone who can use a hammer and saw will find it is easy to alter a few sash and lay out, in their basement, the size greenhouse actually wanted.

A good concrete footing is necessary and the frame work to which the sash are screwed is made of lumber 2" x 2". Angles are used to fasten together bottom sill and uprights.

A door from the garage and one complete sash in the roof which is hinged will offer ample ventilation. A little crushed stone around the sill on the outside will keep the rain drippings from splashing mud on the lower glasses.

From the photograph you will see that all the sash are the same size. This of course means a large saving and reduces breakage by having the small size.

After enough sash are squared and painted they can be stored until ready to erect.

This is only a step from the hotbed, but the owner finds a lot of pleasure in being able to walk in and see his plants doing nicely when there is frost on the roof and the ground is still too cold to do any work.

A small garage type heater would be quite successful for year-around cultivation, although at present I have over a thousand plants ready to set and in this locality I am still ahead of the season.—Rudolph A. Bircher, Rochester, N. Y.

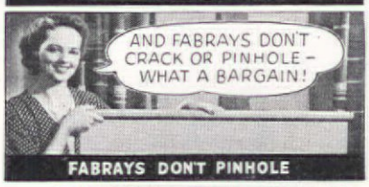


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A Nation-Wide Sensation!







New FABRAY is Truly Washable ...Resists Cracking...Costs Only 39c

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Perfect ventilation

The Electrovent can be used in either the upper or lower sash without interfering with window shades or draperies. It prevents draughts and is an ideal way of ventilating a room. Particularly desirable for bedroom, nursery, and most important the kitchen.



A step in time

is a good motto for fire prevention. A floor of fireproofed red oak is chemically treated to act as a barrier to confine spread of flame rather than contribute fuel to fire. Protect your family and protect your home in a very sane way. Underwriters' Laboratories.



The Patrician

In introducing the "Patrician" line of residence locksets, The Lockwood Hardware Manufacturing Company has indeed struck a new note. It cannot be denied that color has a definite place in the home. Now you can obtain your hardware in colors that will blend and harmonize with your new interiors. The colors available are ivory, ebony, pastel orchid and green, mahogany, and red—a wide range.





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GAY — sophisticated — altogether charming — Imperial coffee and cocktail tables add thrilling new glamour to entertaining — luxurious comfort to daily living. Designed especially to complement the service of coffee or cocktails — admirable for flowers, books, and other accessories as well—these enchantingly lovely creations are indispensable to the well-appointed livable home.

Noted the world over for their distinguished beauty of design and woods—for their outstanding quality of materials and craftsmanship — Imperial tables are available in a range of appealing styles and types from which every individual need or preference can be gratified. See these fine creations at your leading furniture or department store. On each you will find the famous Imperial Green Shield trademark, for more than 30 years your assurance of lasting satisfaction.

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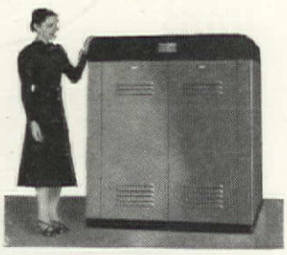


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Ask any Timken Oil Burner user what kind of air conditioning equipment he'd put in a new home. We're confident his answer would be, "Timken!" He knows that Timken stands for dependable, trouble-free performance with low operating cost.

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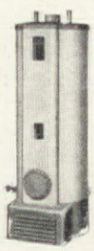


New low-priced Timken Unit provides complete winter air conditioning.

Timken manufactures a variety of models at a wide range of prices. You can select the winter air conditioning or heating unit that best meets your requirements; each built to the high standards that have characterized Timken products for more than sixty years.

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•

Every property owner should have this valuable booklet which tells how to buy, improve, hold or sell real estate. Specific advice on all vital problems. Sold for $1—now 15c while they last. Send for your copy at once.

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A Complete Line of Oil Heating Equipment

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TIMKEN SILENT AUTOMATIC DIVISION
The Timken-Detroit Axle Co., 219 Clark St., Detroit, Mich.

I am interested in Timken equipment for (please check) ____a new home; ____modernizing my present heating plant; ____cutting my water heating bills in half. I would also like to have Roy Wenzlick's "The Coming Boom in Real Estate" for which I enclose 15c in stamps. Write name and address in margin below this coupon.



Off campus

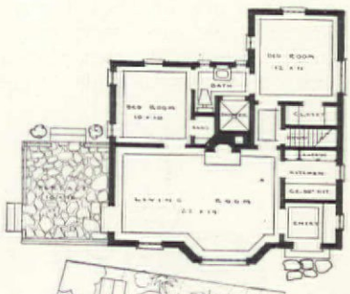
About a new home in South Carolina in which a bachelor college professor finds life again worth living

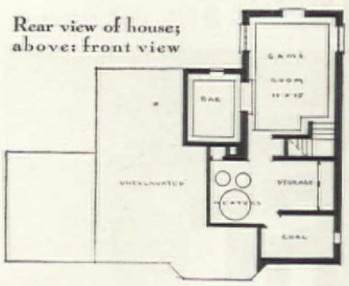
SIDNEY WAHL LITTLE

BACHELOR professors are not treated with any great degree of kindness or consideration by their administrative officers. Usually left to shift for themselves, they find their domestic accommodations a definite problem. The boarding house, a single room in a private home, occasionally a dormitory room, or some other unsatisfactory abode is often the complete choice of the faculty member who finds himself with a job but without a wife.

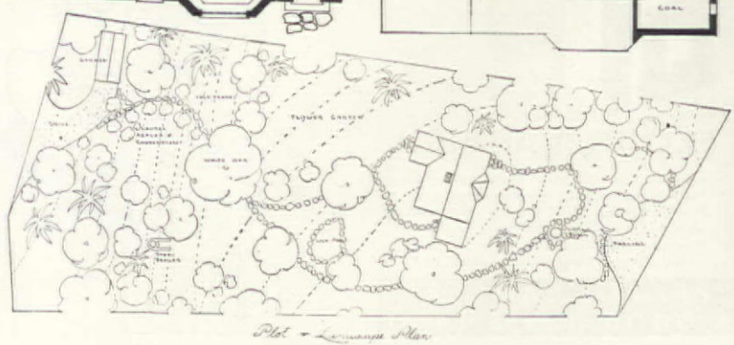
This is particularly true in the small Southern college town. Even the younger married couples often are forced by a general lack of accommodations to occupy tiny rooms or at best a so-called two-room apartment without any conveniences except indoor plumbing. They take their meals where they can get them and use their "cell" as a station from which they depart in the morning and return only to sleep.

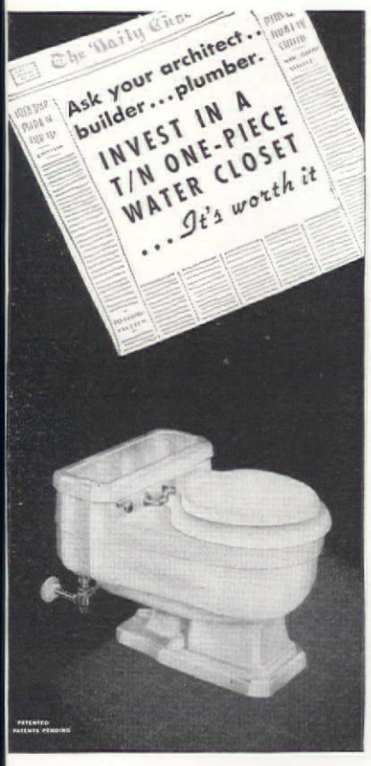






Rear view of house; above: front view





When you plan your bathroom make certain to consider carefully the T/N one-piece water closet. The T/N abounds with features... astonishingly quiet operation, powerful flushing, non-overflow feature, low convenient shelf and a modern design that permits unlimited variety of bathroom layouts. For the T/N can be placed beneath a window, in a corner, even under a staircase. Available in an impressing number of colors to fit any color scheme. Though the T/N is the favorite for expensive bathrooms it is priced for even the most modest plan. The Winston vitreous china lavatory, designed by Case, provides an exceptionally beautiful bathroom ensemble with the T/N one-piece water closet. The Winston is modern in design, three sizes, with chromium legs, and handy towel racks attached.

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Dept. A-116, 31 Main St., Buffalo, N.Y.
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Exceptional value in

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This screen, 34" x 30", would ordinarily cost around $30. Sturdy, special steel binding, fine black wire mesh, hand-wrought iron handles and feet.

Special price.....$15.50
Other sizes to order at slight additional cost.

WM. H. JACKSON COMPANY
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16 East 52nd St. New York City
"Everything for the Fireplace"

Strangely enough a large number of academic bachelors who find themselves in such a situation calmly accept it as inevitable and go about their business in a resigned way. They pay for their board and room out of a pitiful salary and settle down to the humdrum of professorial life. If the boarding house food gives them chronic indigestion they add bicarbonate to their regular diet and carry on. The wisely instituted sabbatical leave every seventh year offers them a short respite and a chance partly to rebuild their vitality for another seven-year span. And so on until they are caught in the hopeless net of vicious habit. The bachelor whose quarters are confined to a single room retires there after the day's work is finished and in an amazingly short time he is the queer hermit which has become the basis of all college professor stories. A drab picture but a true one—and an unfortunate one for a person who is by instinct fond of gaiety and many friends.

As year after year rolled by, I found myself this fall ready to celebrate the fifteenth anniversary of just that type of monotonous life. My stomach was out of whack, my mind was faltering, my social instincts were reduced to an absolute minimum. I dreaded the week-ends as much as most people dread Monday mornings; and I lived only for June when I could get away from it all to bask in the independence and privacy of my shack on the Canadian shore. As my students checked their calendars for Christmas, I mentally clocked the weeks until summer—and half an hour after the last diploma was given out at graduation I was usually at the state line headed anywhere.

An impetuous idea has changed all that. I built myself a small house just off the campus. It is a place where I can really live and do the things I love to do. I feel better than I ever have before; I have gained weight and the ruddy glow of health is in my cheeks. I invite my friends to dinner and in the evening we play bridge or talk; or we just sit in front of the open fire to argue, discuss, or anything we please. I take great pride in my Sunday breakfast parties—my weekly custom and unique on this campus. It is a grand way to have those I wish to entertain, since no one ever has another engagement for Sunday morning.

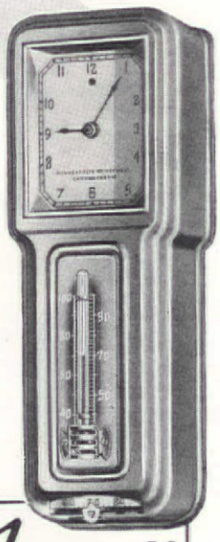
Instead of staying in a room as I used to do, I have turned into





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COMFORTABLE inside weather – exactly the kind you prefer – is yours for the asking. You can install automatic heating, automatically controlled, using the kind of fuel you prefer, in your present heating plant at moderate cost. Automatically controlled air conditioning can be added now or later, to give you and your family comfortable inside weather day in and day out.

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of moderate sized houses. This charming home of French Colonial influence illustrates the adaptability of these three famous softwoods. Entire exterior, including the entrance door and windows, also many beautiful interior details, such as built-in cabinets, book shelves, mouldings, and trim are of the Western Pines. Write for our illustrated free booklet, "Western Pine Camera Views." Western Pine Association, Dept. F-5, Yeon Building, Portland, Oregon.

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The living room leads on to an open terrace, a detail of which is shown at the left



A corner of the basement game room at the right. Below, views of the living room

an amateur horticulturist and am thoroughly enjoying the satisfaction that can be obtained from growing things. I haven't been away but once since the school year started, and that was practically under protest. It is now March and I haven't given a thought to my summer plans except what I hope to do on the "estate" during my vacation.

Of course, the local folk still raise a questioning eyebrow over a bachelor installed in a house of his own. As in most places, an entire house is considered only a place for marital bliss and not for the pleasures of celibacy. I hear regular rumors about who and when I am to marry. Some even go so far as to question the advisability of my furnishing so completely a house my eventual mate will wish to work on herself. Almost all my acquaintances doubt that a man without a servant can properly care for a house. Everyone who has not yet been asked to breakfast, steak supper, or a spaghetti dinner wonders how I make out with the affairs of the kitchen. They forget that for years I managed my own cooking problems in my Canadian sanctuary and those problems no longer hold any novelty or terrors.

While I would naturally prefer to buy my angel-food cake in the store, I would not hesitate attempting to make it myself if I found I could not buy one when I wanted it. I have a simple cook book which outlines all the things I could possibly desire and I have found a modicum of intelligence all that is necessary to prepare food properly. A person who can





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Here's a truly *new* starch, absolutely different from any you've ever used. With easy-to-measure CUBES all muss and guesswork is ended. Ironing, too, is easier, quicker with no lumps to cause sticking or scorching. Clothes have a fine, clear finish and *just* the stiffness desired. Try Staley's Gloss Starch CUBES today. They cost no more.
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Make this clever colorful decorative plant at home of buttons and "V. B." Dennison Crepe. Also make bags, belts, baskets, trays; do the new picture craft. Instructions for 77 novelties are in the handsome 24-page book, "New Dennison-craft Ideas." Send only 10c (coin or stamps) to **Dennison,** Dept. Y-236, Framingham, Mass.
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manage to serve a hot four-course supper for six people using only a saucepan, a percolator, a one-unit stove, and a steam radiator would certainly find a regular kitchen a dead cinch—however small that kitchen might be.

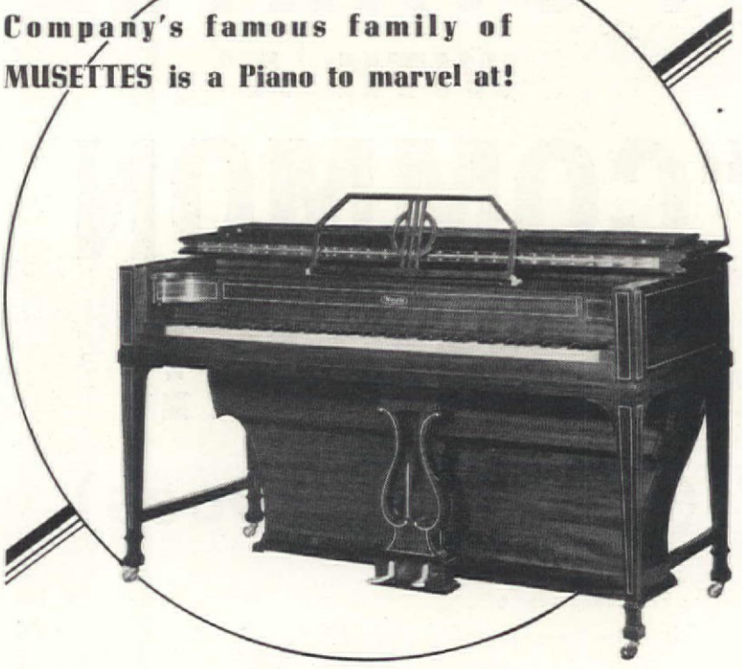
Being an architect I drew the plans myself and became contractor and superintendent as well as owner. The work was all done with inexperienced local day-labor and it was often necessary to give the men a short course in the handling of materials before the work was entrusted to them. Most of the supervision was done with a hammer and I personally drove about every sixth nail. Some difficulties were encountered, of course, but there were no contracts and no one but myself to satisfy, so the solutions to the difficulties were easy and made no hard feelings. Day-labor is rather uncertain at best in this section, and so it often was necessary to round up a crew from the nearby towns when certain parts of the work needed pushing. The most difficult time with these odd men was just after the opening of the hunting season. Most of them had their own dogs and much preferred to shoot a covey of doves to pounding nails at even a dollar a day. They always gave me a few birds after these truancies and the delicious breakfasts they made were well worth the slight delays on several of the mornings.

The house itself is simple in plan; small enough to be easily cared for; large enough to suit a reasonable number of unexpected guests or a good sized party. It was designed toward the future and its expansion is simple addition. For example, all the equipment in the kitchen merely slides into place and is arranged so that when the dining room and kitchen addition are made to the right (opening from the entry), the present kitchen will become a breakfast room. The present terrace will later be turned into a glass sunroom and the room in the basement is to be a third bedroom with the bar transformed into a bath. The basement floor is only slightly below grade and it will be a very desirable bedroom. At present I use it as a game room and its walls are gaily decorated with cartoon sketches framed in soft yellow against the brick wainscoting and colored terra-cotta floor. Two full sized windows and a glass door give plenty of light both during the morning and afternoon.

The kitchen is equipped on one side with a standard make of apartment kitchenette—stove, sink, and refrigerator in one piece. On the other side are cupboards and work space. It is very small and compact but perfectly ade-

[*Please turn to page 92*]

The latest member of Winter & Company's famous family of MUSETTES is a Piano to marvel at!



The MUSETTE 34 is only 34 inches high, 24 inches deep and 57 inches wide — yet it has a standard-size keyboard. Federal Model in Mahogany, shown above, $295 F.O.B., New York.

As momentous as the first announcement of The MUSETTE scarcely a year ago — is the introduction of the MUSETTE 34 — a piano embodying all the essentials of the highest craftsmanship . . . clear, resonant tone — light touch — fine finish combined with designs of sheer beauty — yet surprisingly small in size and low in price.

This is achieved through the recently discovered RESO-TONIC construction used in conjunction with the famous MUSETTE Suspension Sounding Board. Thus another milestone in piano progress is reached.

Imagine! A real piano, full 88-note keyboard, only 34 inches high — less than one yard from floor to a perfectly flat top — 3 to 4 inches lower than a Grand Piano — taking up less floor space than a 2′ x 5′ rug, yet having the fine tone that you look for when purchasing a piano.

A *little beauty*, too, with delicate, graceful lines, in a number of authentic Period designs and different woods.

See this lovely little piano yourself — it is called the 34 MUSETTE to distinguish it from its bigger sister — the 44 MUSETTE, now the fastest-selling and most popular piano in America. Dealer's name and descriptive literature on request. Mail coupon below.



Colonial Model 44 Musette in Mahogany. $295 F. O. B., New York City.

The MUSETTE

The 44 MUSETTE is now equipped with RESO-FLECTOR construction — at no extra cost. — It now has tone volume and tone quality equal to many larger-sized Grand Pianos!

Musette *This Seal identifies a genuine "Musette"*

These pianos are made and guaranteed by Winter & Company, New York, one of America's largest manufacturers of Grand, Studio and Vertical Pianos.

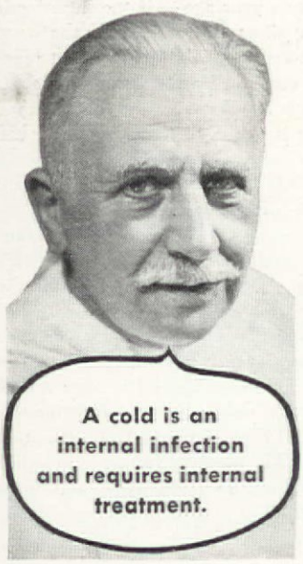
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Please send me descriptive literature of Winter & Company's complete line of popular-priced quality pianos—and name of nearest dealer.
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IT STARTED WITH A "COMMON COLD"!

(It Usually Does)

The Necessity of Definite Treatment

He wasn't feeling so bad yesterday—just headachy and loggy. Today they telephoned the office that he's pretty bad and they had to have the doctor in. Everyone is shocked, for it was only a "slight cold" yesterday. Yet, isn't it true that nearly every case of bronchitis and pneumonia you heard of started with "just a common cold"?



If there's anything you want to be concerned about, it's the so-called "common cold." Federal, state and city health departments are constantly calling attention to the danger of the "common cold." They know the insidious nature of the "common cold." They know, from experience, what it can develop into, almost before you know it!

To Be Safe

What you want to do, if you want to be safe, is to regard a cold—*any* cold—seriously. Keep two things in mind:

(1) *A cold is an internal infection and, as such, calls for internal treatment.*

(2) *A cold calls for a cold treatment and not a "cure-all" or a preparation that is only incidentally good for colds.*

A reliable treatment for colds is afforded in Grove's Laxative Bromo Quinine.

First of all, it is distinctly a cold treatment, a tablet designed expressly for the treatment of colds and nothing else. Secondly, it works internally and it does four things of vital importance in the treatment of a cold—as follows:

First, it opens the bowels, an acknowledgedly advisable step in the treatment of a cold.

Second, it checks the infection in the system.

Third, it relieves the headache and fever.

Fourth, it tones the system and helps fortify against recurrence.

This is the fourfold effect that distinguishes Grove's Bromo Quinine and it is what you want for the prompt treatment of a cold.

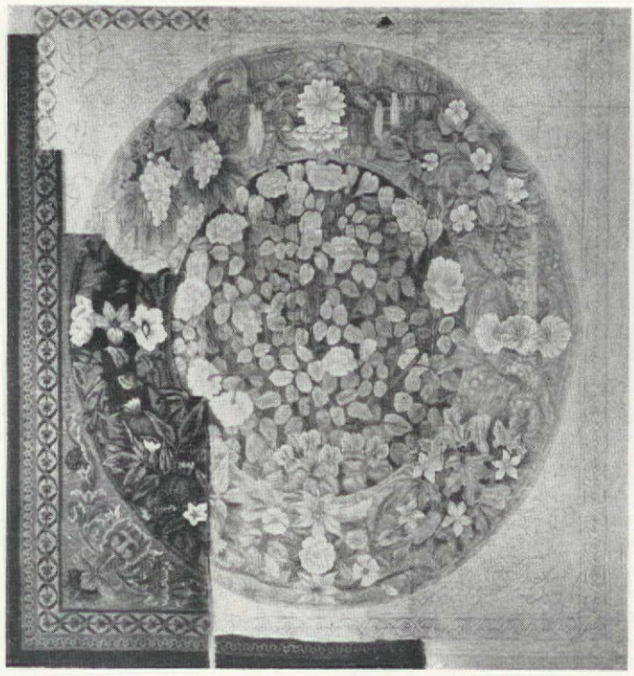
Decisive Treatment

Grove's Bromo Quinine tablets now come sugar-coated as well as plain. The sugar-coated are exactly the same as the regular, except that the tablets are coated with sugar for palatability.

The moment you feel a cold coming on, go get yourself a package of Grove's Laxative Bromo Quinine tablets. Don't compromise with less efficient methods. Start taking the tablets immediately, two at a time. Taken promptly, Grove's Bromo Quinine will usually stop a cold the first day and that's the speed of action you want.

All drug stores sell Grove's Laxative Bromo Quinine and no reliable druggist will try to switch you to anything else. Ask firmly for these famous tablets by name. The few pennies' investment may save you a lot of trouble.

RADIO NOTE: *Listen to Gabriel Heatter review the news. Mutual Broadcasting System, every Monday, Tuesday, Wednesday and Thursday evening. 7:45 to 8:00 EST on some stations. 9:00 to 9:15 EST on others. Consult your newspaper for time listing.*



Rugs in Turkey-work

CHRISTINE FERRY

THESE aristocrats in the rug world are needle-made and, while the stitch employed is not exactly the same as that used in the development of Turkish rugs, the resulting effect is very similar, and rugs done in this manner are worthy of being grouped with the beautiful Orientals.

Turkey-work technique is not new. In common with needlepoint and crewel embroideries, it dates

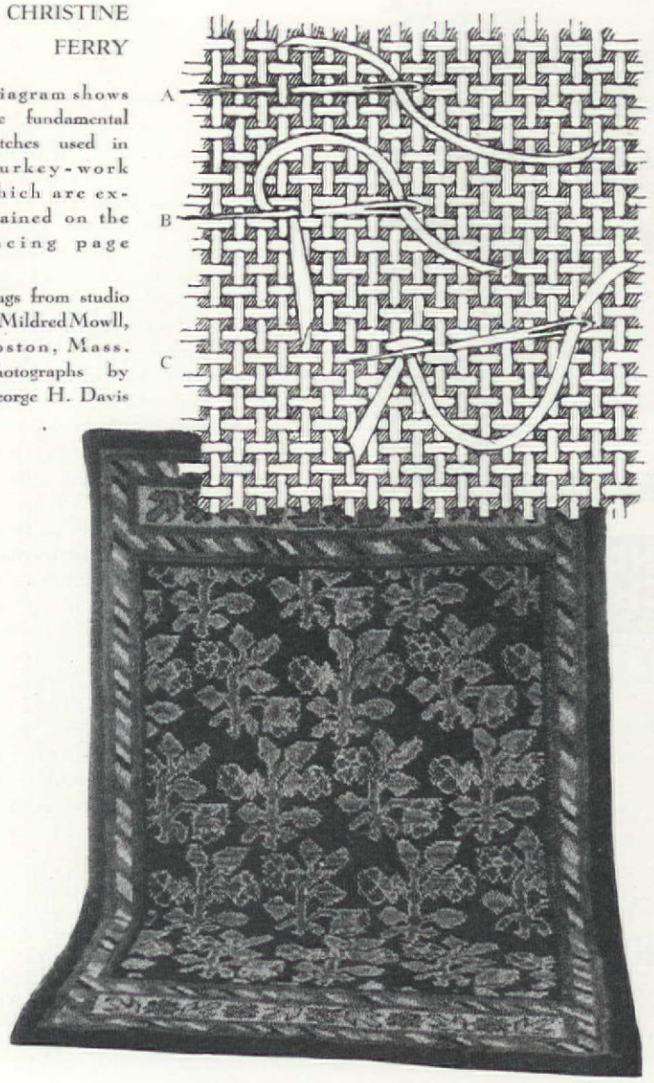


Diagram shows the fundamental stitches used in Turkey-work which are explained on the facing page

Rugs from studio of Mildred Mowll, Boston, Mass. Photographs by George H. Davis

To Sons and Daughters

If your parents are dependent upon you and you haven't found a satisfactory solution to the problem, perhaps a John Hancock Annuity is the answer.

For the aged, even a few thousand dollars can provide a surprisingly high yield, which they can be sure of as long as they live.

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back to eighteenth century England and Colonial America, when women with an artistic bent, then as now, turned to the needle as a means of self-expression and produced the beautiful upholstery textiles, some of which are in existence today.

Designs are drawn and hand colored upon the same sturdy single thread French linen canvas as used for needlepoint and the work is done with large oval-eyed tapestry needles, using either a single thread of Persian rug wool, which is a loosely twisted three-ply yarn such as used in the manufacture of fine rugs, or several strands of crewel wools to approximate the size of the rug wool itself.

Unlike the burlap foundation of a hooked rug, this background canvas does not require stretching in a frame while the stitchery is being done, but can be very comfortably held on the knee, or a table top, and rolled up to lay away when it is not being worked upon at the time.

The stitches are done row by row with half-inch loops, which are cut as the work progresses, and result in the thick velvety pile characteristic of Turkey-work. Starting at the lower left-hand corner of the design, the stitchery moves upward row by row, and to the right, each time skipping two of the horizontal threads of the canvas, which count about fourteen to the inch.

The stitch, which is very simple, is shown in process. There are two movements. First the needle is passed horizontally to the left under a vertical thread (A) and drawn through to leave an end half an inch in length. Then, with the thread carried above it, the needle is again passed from right to left under the next vertical thread to the right of the first (B) and drawn tight. The next stitch in the row is then worked to the right of the first (as in C), holding the connecting thread in a loop flat against the canvas with the thumb of the left hand until the stitch is complete. This is all there is to it. The design is done first, so that the outlines may be clean cut, then the background, but each row must be filled before the one above it is put in, as it is difficult to fill in spaces in a lower row after the one above it has been worked.

It is also very important that the loops between the stitches be of uniform length. With a little practice in manipulating the needle, the worker soon learns to gauge the length of the loops with the thumb that holds them. As each line of loops is worked a little way, they are cut by passing the blade of the shears inside the loops, then smoothly drawn down and held against the preceding row as the next line of

SHE'D "JUST DIE" IF THEY TOLD HER



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● Now there's no excuse to be guilty of the "Unforgivable Offense!" The makers of Kotex bring you a new deodorant powder named *Quest* that *positively* destroys all types of napkin and body odors!

No matter, now, if other methods haven't satisfied, especially on hottest days! Quest is 100% effective! It assures all-day-long freshness, yet it does not irritate the skin, clog the pores or interfere with normal body functions.

Try Quest today, for the personal daintiness every woman treasures. Use this soothing cool powder on sanitary napkins, after the bath, to prevent perspiration offense. It is unscented, which means it can't interfere with the fragrance of lovely perfume. Quest costs no more than other kinds . . . only 35c for the large two-ounce can at your favorite drug counter. Buy it today.



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Only real old-plantation molasses gives your

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that delicious flavor children adore

FOR a lunch-box dessert, every child loves a generous square of molasses gingerbread.

And unlike heavy, concentrated sweets—molasses gingerbread does not blunt your child's appetite—or overtax his digestive system.

But to give gingerbread the toothsome flavor children adore, you need real plantation molasses—Brer Rabbit. Brer Rabbit Molasses is made from selected grades of freshly crushed Louisiana sugar cane.

They'll Drink More Milk this Way . . . Doctors agree that, to keep well and strong, every child needs plenty of milk. You can actually get more of this valuable food into your youngster's diet if you offer the encouragement of a piece of gingerbread or a molasses cooky with every glass of milk.



Better cookies, too, with Brer Rabbit Molasses

For molasses cookies of tantalizing flavor, be sure to use real plantation molasses. You'll find grand new recipes for cookies—and other delicious desserts—in Brer Rabbit's brand-new book of molasses recipes. Mail coupon for your free copy.



BRER RABBIT *Real Plantation Molasses*

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Penick & Ford, Ltd., Inc., Dept. AH-25, New Orleans, La. Please send me the new Brer Rabbit book with 100 recipes for gingerbreads, cookies, cakes, pies, muffins, etc.

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City State

knots above are being worked out.

As a considerable number of colors are in process all the time while developing a design, it is well to keep several needles occupied with the wools that are being used, running them into the canvas outside the section that is being worked until the color is again needed, when the end is cut the length of the pile and the yarn is in readiness for the stitch that is next to be done. With the needles thus threaded, it is quite like having colors always available on an artist's palette.

In the making of a large rug it is, of course, necessary to use two or more widths of canvas. These are joined by overlapping the adjoining edges and working the stitches through both thicknesses. For convenience in handling, each breadth is finished separately to the point allowed for the over-lap and then basted together for continuing the work.

Illustrated is a rug in the process of making that will finish about nine feet in width and ten feet in length. The three widths of canvas upon which this design is drawn have been basted together for the picture. They are being handled separately in the working. Notice the space that has been left at each side of the middle strip, where the rows of stitches are to be continued through the double canvas. The left panel, now in process of working, shows the appearance of the rug texture as the design is developed, and the painted portion shows the way the canvas is prepared for the worker.

The outer border and the background of the wide border framing the center of this rug is done with two shades of dark blue-green intermingled, the corner backgrounds are Persian pink and that of the central oval is gold. The design, which is an arrangement of fruits and flowers, is done in varied shades of reds, golds, and greens, touched up with some white.

Materials for the making of a rug of this character, including the hand-colored canvas and the Persian rug wools, cost approximately $3 per square foot, and the finished product will be valued in the neighborhood of $5,000.

Designs that are less elaborate, like the smaller one pictured, which finishes about 36 x 56 inches, cost about $2 per square foot for canvas and rug wools. The background of this rug is dark blue and the floral sprays that cover the central field are outlined with sand color and filled in with shades of terra cotta, blue, and green, all of which are repeated in the borders.

Colors are, of course, chosen to accord with the setting in which the rug is to be used and, like the designs, are planned to meet individual requirements.

While the making of a needle-made rug can by no means be accomplished in a week or even a month, it is by no means the stupendous project that it might appear to be. The work progresses quite as fast as needlepoint; the length of time required depends upon the area of surface to be covered and the worker has the satisfaction of knowing that she is producing an article of intrinsic value that will endure through the years. The work will be found a happy relaxation in a busy social or professional life and like needlepoint, the technique is something that appeals to men as well as to women.



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Off campus

[*Continued from page 89*]

quate. I can stand in the middle and reach everything. It is a source of wonder to many campus ladies whose kitchens are as large as my living room and yet do not have any more workable space than my kitchen has. The walls are pine stained to a copper color to match the tone of my copper cooking utensils.

The living room is also paneled in local pine and is oiled a light brown, rubbed to a soft finish. The door panels and mantel are gum, also oiled and rubbed. No wax—it wasn't necessary. The floors are pine, stained and rubbed. The bedroom paneling is finished with a blue acid stain rubbed off and then oiled. They have the color of driftwood. All the ceilings are plaster—merely a smooth finish to the roughing of brown coat. The hair in the browning plaster really gives a most unusual and interesting texture and the color is soft and neutral. I designed all the bedroom furniture myself and had it made to order in the mountains of North Carolina. Special sizes for the beds because I am long and narrow; night tables large enough to hold things and high enough to reach comfortably. A dresser designed around a shirt as it comes from the laundry and built to hold plenty of everything. The clothes closets are fixed with all the latest closet gadgets in addition to twenty shelves in the large closet for linen of various sorts and general storage. Over the stairs to the basement is a suitcase and trunk compartment easily accessible from the bedroom closet.

In the bathroom I forgot cost and allowed myself every possible luxury in that small space. The walls are completely tiled in brown and tan combination. The shower is huge and its off-set con-

trols permit adjustment of the water without wetting before ready. I used the best fixtures I could buy and paid particular attention to the lighting of my shaving mirror. The colored boy who tends to my furnace knows he loses his job the first time I have no hot water, and I believe if I wanted thirty gallons of scalding water at three o'clock in the morning it would be ready for me. In this community such a thing is a luxury practically without equal.

Steel windows and a steel French door give the exterior of the house a crispness that helps bring out the mellowness of the used brick in the walls. These bricks were originally in an historic South Carolina mansion, built by slaves some one hundred and twenty years ago. The beauty of their color is unequalled in modern brick and the slight variation in size and shape lend a charm to the walls which could not be obtained in any other way. The terrace is paved with wedge-shaped brick from the columns of the old house and they make a unique pattern both on the floor and in the scalloped coping. The exterior trim is painted with common red farm wagon paint and the red front door is even now used to guide the visitors who look for my tiny house in the woods.

The whole place was landscaped by nature before I arrived. All I had to do was transplant a few native shrubs to where I wanted them, build a pool and clear a place for flowers, etc. There are between seventy-five to one hundred Dogwood trees already established and spring will be as gorgeous a sight as the colorful fall. Laurel, Azalea, and Rhododendron are profusely scattered about on the rear slope.

Of course it is not perfect nor is it finished. It never will be. Such things, fortunately, never are finished and never are perfect —that is half of their appeal. But this little place is perfect enough to suit me. Its ownership and the pleasure of making it and keeping it has made a new man of me. Life buzzes in my ears with a new ring. Once more I am enjoying my work, my friends, my cloistered academic life, and my food.

How much did it cost? Well no matter what it cost, it was well worth it and being a college professor its cost was naturally limited. Offer me five thousand for house, lot, and furnishings and see how quickly I accept—and begin another the following week.





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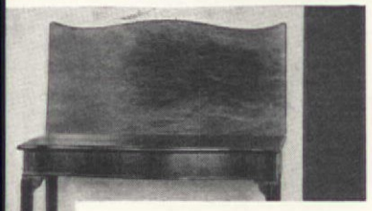
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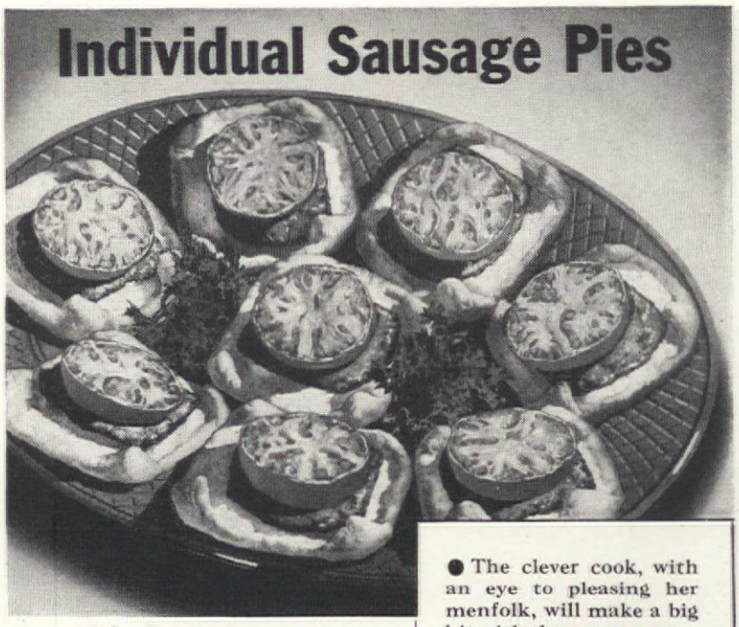
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Individual Sausage Pies

2 cups flour
4 teaspoons Royal Baking Powder
½ teaspoon salt
2 tablespoons shortening
⅔ cup milk
¾ lb. sausage meat
4 tomatoes

Sift together dry ingredients. Add shortening; mix in thoroughly with fork. Add liquid to make stiff dough. Turn out on floured board and knead lightly until outside looks smooth. Roll ⅛ inch thick. Cut into eight 4-inch squares. Divide sausage meat into eight flat cakes, ¼ inch thick. Put one sausage cake on each square of dough; fold edges of dough around edges of sausage cakes. Put one-half tomato (peeled) on top of sausage. Sprinkle tomato with salt. Lay on baking sheet; bake in hot oven at 425° F. about 25 minutes. Serves 8.



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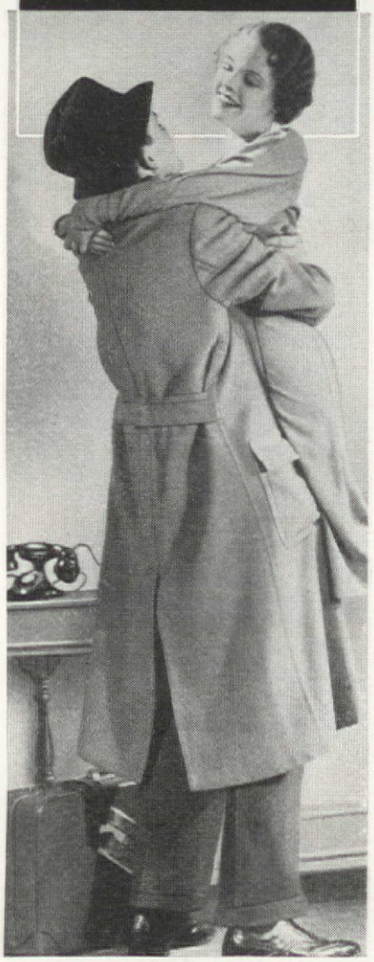
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BELL SYSTEM

For party tables

[*Continued from page 16*]

stainless steel ice cube tray filled with white bouvardia. More white tapers in groups of five were arranged on the window shelves. Two little flower girls headed the procession, followed by two bridesmaids in single file. Next approached the matron of honor. Then came the lovely tin bride, wearing the wedding gown of her tin grandmothers, which had also been worn by her own tin mother. All of the gowns were designed in the period of 1860.

The two adorable little flower girls, cousins of the bride, wore all tin frocks with plain high waists of one half of aluminum giggers, full length spiral sleeves of handles from asbestos mats and full skirts to the floor of wire mesh croquette molds. Ruffles of tin salad molds edged the bottoms of their skirts and ruffled berthas, also of salad molds, topped by button molds, framed their demure little faces. Petite hats of one half of spiral flour sifters completed their costumes.

The first bridesmaid was attired in the same general manner, but her skirt was made of a funnel with a deep flounce of a small angel food pan. Her tiny waist was encased in another smaller funnel, and her flowing plain sleeves were of tin horns. On her tiny tin spoon hands she wore no gloves, but carried a nosegay of white bouvardia. The hat especially became her, having a brim of a drain pipe flange and crown of one half of a flour sifter.

The second bridesmaid was outfitted in a different fashion, though of the same period. Long tight sleeves of aluminum bottle sprinklers, falling from a drop shoulder puff of a funnel were fastened with a band across the hand. The deep collar was an individual pie plate. Her full skirt, gathered into a funnel bodice, was made of a strainer and funnel soldered delicately together. She wore a hat fashioned of a gleaming tin pie plate, with a wire mesh sifter. Just preceding the bride was the matron of honor. Her gown was of unusually interesting material. The skirt to the knees was a funnel. Starting from the knees it flared into a colander. The round holes of the latter, in rows the length of the skirt, made it a dress of great charm. The shallow pie tin yoke dropped low over her shoulders. The high collar was a funnel. The gorgeous sleeves of tin horns had deep full cuffs upon which was wrought an intricate raised design. She wore a tin sash with long ends, as did all the other attendants. Her hat, exceedingly simple, was effective, made as it was of an orange juice strainer with the handle removed. In her tiny teaspoon hand she carried a few sprays of bouvardia.

But when the guests first beheld the bride there was a moment of complete silence—such a gorgeous vision of tin was she! Rarely has one been privileged to behold such an old, quaint and charming tin gown of the 1860 period. A large fluted angel food pan flounce was attached to the pureer skirt. The fineness of the holes of the pureer was of exquisite workmanship. The smaller angel food pan yoke almost hid her slim funnel waist, around which was a tin sash of the most lustrous quality. The double ruffle funnel sleeves heightened the beauty of her delicate spoon hands. The high funnel collar, so adroitly fastened to the yoke, lent the dress great dignity. The bonnet, a charming little poke of a child's toy pureer, also worn by her grandmother, was almost medieval in feeling. The long Cellophane antique veil attached to the bonnet flowed far beyond the hem of her wedding gown, and, shimmering in the candlelight, greatly enhanced her brunette beauty. She carried a shower bouquet of white bouvardia. She was a radiant bride; in fact, she looked almost like silver. Three funnel wedding bells hung above her proud little head.

Although this setting was used for this special occasion it could be easily adapted to an anniversary party or to any type of bridal shower. Hats could be removed, wings added, and presto! the whole party could be an angelic host for a Christmas affair.

I can almost hear some readers of this article say, "But I cannot do this. I have no originality."

Making do-dads from kitchen articles depends not so much upon originality, as on perception. Start with some simple idea, say a container to hold a bona fide flower arrangement. Then visit a kitchen department and look long and hard at the shiny articles, mentally twisting them about this way and that. You will find that in an amazingly short time you will have learned the trick, for it is all a matter of practice. Play with these things, fasten them temporarily together with plasticene. When you are sure of what you want, hie yourself to a tinsmith. You may feel silly and he may be gruff and frighten you half out of your wits, for after all, he is accustomed to making drainpipes and their ilk, and this sort of thing is a far cry from household plumbing. He will probably fasten arms or leaves backward and generally get the wrong idea. But have patience. He will soon become as engrossed in your project as you and furthermore, will contribute some valuable ideas.

FOR THE *Woman's Home Companion* MYSTERY HOUSE

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Know your onions!

RUBY PRICE WEEKS

IF THERE is one vegetable on the market today which has risen from the ranks it is the lowly onion! If you happen to be a person in whose estimation onions have risen, don't fail, in selecting them for cooking, to bear in mind that the red skinned ones are the strongest in flavor, the yellow ones next, and the white ones are the mildest.

One reason for the increased popularity of the once plebeian vegetable is that there are now on sale several varieties which were once not so well known. The foreign ones—Spanish, Bermuda, and Italian—are milder and better flavored than the common garden variety which has been raised for years in this country and without which much of our food would be rather tasteless. The Italian onion which has appeared on the American market more recently than its foreign rivals is a blue ribbon winner wherever it may be purchased throughout the country. The only criticism is that its season is all too short!

Another reason for the ultimate appreciation of the onion's real value is the fact that today it is prepared in a great many different ways. A few years back, onions were served in about three ways: green, boiled, or fried. Today, a connoisseur of food may find himself eating onions in a form so disguised that they are scarcely recognizable!

The majority of people know that onions are healthful, also that they are inexpensive, particularly in sections of the country where they are raised. Then why not feature them more often in the planning of the menu?

The idea that onions build one up physically but drag one down socially is a bit passé!

Many housewives, not onion-minded, have been too absorbed in other and more alluring vegetables to notice the humble onions piled in a sack at their very feet! If these same housewives include onions in their next vegetable order as a daring experiment—if nothing more—they will be surprised to see how well they will "go over" with their families, particularly with the fussy male members.

Some onions should always be kept on hand for almost daily seasoning of culinary preparations. It is as difficult to imagine a potato salad or a meat loaf without a flavoring of onion, as corned beef without cabbage; or wieners without sauerkraut!

Here are suggestions which may be used for almost any meal except breakfast! As yet, no one

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French onion soup

8 medium-sized onions
1½ tablespoonfuls butter
1 pint boiling water
1 quart meat or chicken broth
4 tablespoonfuls flour
4 tablespoonfuls cold broth
Salt to taste
Pepper
Toast
Parmesan cheese

Cook the onions in the butter till yellow, add to the hot water and simmer for 20 minutes or until tender. Add the broth. Blend the flour and cold broth, add the liquid, mix well, stir into the soup. Add the salt and pepper and cook for a few minutes. Pour the soup into bowls or soup plate. Place on top of each a round of toasted bread. Sprinkle the grated cheese over the bread and soup and serve immediately.

Scalloped onions and green peppers

4 medium-sized onions
2 medium-sized green peppers
3 tablespoonfuls butter
1½ tablespoonfuls flour
1 cupful milk
Salt, pepper
Buttered crumbs

Cook the onions in boiling salted water till tender. Drain, cut in halves and place in baking dish. Remove seeds from peppers, cut in halves lengthwise, then in strips crosswise. Cook in butter until softened. Stir in the flour, add milk gradually, and cook till thick. Season with salt and pepper, pour over the onions and cover with buttered crumbs. Bake in a moderately hot oven (375° F.) for about 20 minutes.

French fried onions

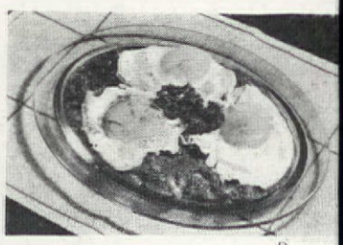
2 pounds onions
1 egg
½ cupful milk
½ cupful flour

Select onions at least 1½ inches in diameter. Peel and slice into ¼ inch slices. Separate into rings, season and dip into batter made by beating the egg yolk, adding milk and flour. Dip rings in mixture and fry at 395° F. about 5 minutes.

Yorkshire onions

6 onions
3 tablespoonfuls fat
2 cupfuls flour
4 teaspoonfuls baking powder
1 teaspoonful salt
1 teaspoonful sugar
1 egg, beaten
1¼ cupfuls milk

Mince or slice onions not too fine and sauté in hot fat. Let cool slightly, then add to batter which should be a little softer than biscuit dough and has been mixed by adding beaten egg and milk to the sifted dry ingredients. Grease baking dish and bake 25 to 35 minutes in a moderate oven (350° F.). Serve with roast beef and plenty of roast beef gravy.



Demarest

Fried eggs with onions and tomatoes

2 large mild onions
2 tablespoonfuls butter
4 or 5 fresh tomatoes
Salt, pepper
4 or 5 eggs

Slice the onions thin and cook them in butter until they are almost tender. Tomatoes should be peeled and cut in pieces. Season with salt and pepper and simmer until most of the liquid has evaporated. Fry the eggs in butter and serve in the tomato and onion mixture.

Stuffed onions

4 Bermuda onions
4 stalks celery, chopped
¼ cupful nuts
1 teaspoonful salt
½ cupful grated cheese
Parsley
Red and green pepper slices

Parboil the onions until they are easily pierced with a fork. Remove a small part of the inside, fill each with chopped celery hearts, a few ground black walnuts, cover with grated cheese and put in moderate oven (300° F.) just long enough to brown. Serve garnished with parsley and slices of red and green pepper.

Beet and pickled onion salad

Small sliced cooked beets
Small pickled onions
Ripe olives

Arrange sliced cooked beets on lettuce. Sprinkle with small pickled onions and garnish with ripe olives. Serve with French dressing.

Onion club sandwich

Rye bread
Bermuda or Italian onion
Ham
Cheese

Slice bread very thin, and spread sparingly with creamed butter. Place on it thin slices of boiled ham, cheese, and onion having the filling go well to the edges. Press gently together and cut in rounds.

Onion and mushroom canapé

Chop 1 lb. mushrooms, mince one onion and sauté the mixture in 2 tablespoonfuls butter. Season with salt and a little pepper. Spread the mixture on small

EVEN DISHES ARE FUN



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The Menu Maker is an exclusive feature with The American Home. It is not sold through dealers. To get yours, please mail the attached coupon.

84 Recipes and Envelopes

The Editor recently went through all recipes published in The American Home and selected those she thought worthy of a permanent place in our Menu Maker. In addition she has supplied us with personal favorites from many years' culling and sampling.

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rounds of bread that have been toasted and lightly buttered. Put a single leaf of watercress on each canapé while hot. These are very rich and should be kept for party fare, not served before a meal.

Portfolio of fireplaces

[Continued from page 35]

The paint on the paneling and about the fireplace was a very dark brown, almost black, and around the closets was a French gray. After the fireplace was opened we looked around the room. Those casings which my husband's father had done so carefully were incongruous, so we began to tear them off and found that when the house was built the beams were encased. In fact, on one beam we found three casings. We punched holes in the plaster to see if there was pine sheathing, but found neither sheathing nor wainscoting, just hard old plaster over hand-hewn laths. The floor was worn as thin as a knife blade in some places. I had mouldings sawed like the original and found an old mill where I could purchase the old wide pine boards and thus restored the room.

Now with the fire blazing in the old fireplace and the loved ones around, it is just "Home" again as it was two hundred years ago.—Mrs. Henry Lee Haynes.

Fireplaces

[Continued from page 36]

together with round wooden pegs and hand wrought nails, and the hardware was also hand made. Note the wooden buttons that close the closet doors and the wide pine flooring planks. During all the years since its construction in the town of West Brookfield in 1794 the woodwork of this room has remained unpainted.

ROOM C: A fine treatment of a fireplace wall in the home of Corinne V. Loomis at Duxbury, Massachusetts, which illustrates the versatility of moulding in wall treatments. The wide overmantel paneling is rare and beautiful, and the moulding trim about the brickwork is of unusual interest. Aside from the cornice which tops the fireplace, the side walls jut the ceiling in the simplest possible manner. While the treatment suits perfectly the small, low studded room of this old Cape Cod house, it requires but little imagination to visualize its adaptation to a more spacious setting.

ROOM D: In yet another room in the old Potter house we find another type of finish. Evidently this room was of less importance than the others, as we find little attention given to detail. The horizontally laid wainscot boards run flush with the flooring and there is no cornice. In structure the fireplace is similar to the one previously mentioned, but has been painted to simulate the onyx and marble combinations that were then attracting the attention of the building public. Both illustrate a different trend in fireplace architecture from the ones preceding, and lack the dignity of those with the paneling. They are perhaps designed for less important rooms.

ROOM E: A beautifully paneled fireplace wall in the "best room" of a low gambrel roofed cottage type house built in Taunton, Massachusetts in 1767 by Edward Phillips—a fine example of early workmanship. As in other houses of the period, the entire fireplace side of the room is paneled with pine, but is unique in the unusual amount of moulding used in connection with the raised panels. There are no cupboards, the paneling being used entirely for ornament. The door jambs are nice examples of skillful cabinet work, as is the cornice which tops all four of the side walls.

DECORATED 4 YEARS AGO

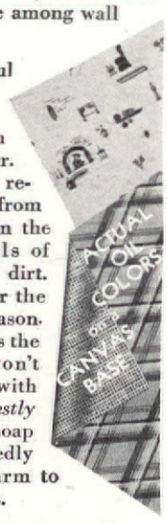
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The value of compost

D. AVERILL SMITH

As we work in our gardens each season one comes to realize the vital importance of well-made compost or humus. Any old time is an opportune time to start. For the uninitiated we will state at once that compost is decomposed vegetable refuse; organic humus is simply another term. When properly prepared it comes from the pit moist, dark, and friable.

Compost is valuable when added to all soils. Moisture is retained to a greater extent, thereby aiding chemical activities. It aerates the ground; feeding roots may gather their nutriment with greater ease to the betterment of the plants. Humus is not designated as a fertilizer, but when utilized in conjunction with animal or chemical stimulants, plants show their appreciation by increased inflorescence.

To manufacture compost, all that is required is a shallow excavation surrounded with poultry wire. This will aid materially in holding leaves in place and will prevent dogs or other animals from disturbing the heap. Providing you do not wish to screen from view a heap such as this, there remains another expedient. Prepare an ample box of waste lumber, sink a few inches below

[Please turn to page 114]

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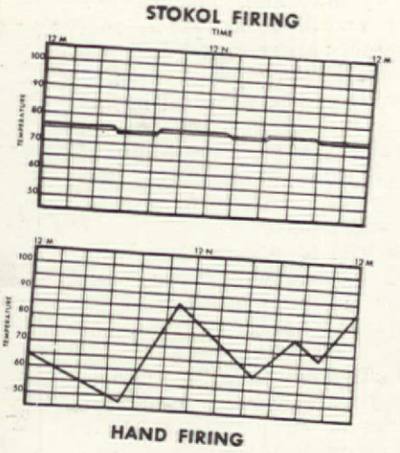
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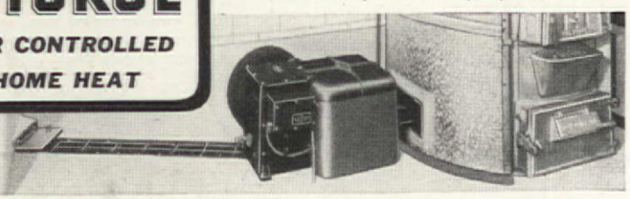


that can feed *from any angle*—neither bin nor heating plant need be disturbed.

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Start with the structure of your home, build permanently—for the future—build an outer structure that will efficiently conserve furnace heat and exclude summer heat. Only then will the inner, comfort-making appliances function economically and with greatest efficiency.

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What do you do with your little finger

—when you pick up a glass or cup?... You know from watching others that charm and poise can be destroyed instantly by the misuse of hands. And by the same token, *the correct use of your hands* can become a tremendous social and business asset. Great actresses accomplish much of their poise by proper hand action.

The makers of Frostilla—the famous skin lotion that keeps hands, face and body smooth and lovely—asked Margery Wilson, the international authority on charm and poise, to tell

- how to hold a cigarette
- how to pick up cards
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- and how to make hands behave to the best advantage on all occasions

Margery Wilson gives the authoritative answers to these and other questions in an illustrated booklet on How to Use Your Hands Correctly. Although this booklet is priced at 50c, we have arranged to present it *without charge* to Frostilla users in the United States and Canada until May 30, 1937.

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Here is the box front—send me my copy of Margery Wilson's book on hands.

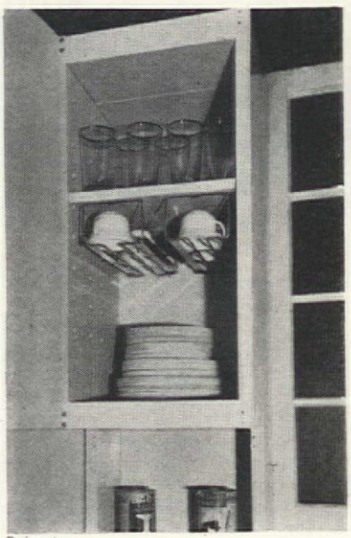
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Now we buy kitchens by the package

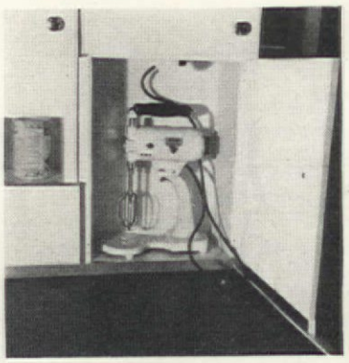
[*Continued from page 32*]

one set up to form a kitchen and dinette, a grand idea for subdividing an oversize kitchen in an old house remodeling project.

The Westinghouse kitchen comes all apart, so that you can plan or add each unit as you wish. The

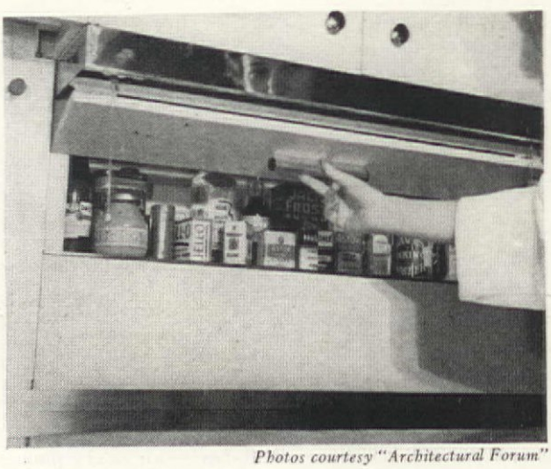


Beinert



Cabinet for electric mixer, metal cup racks, the spice shelf, and the drop-down door with bread board on its back. Note rack and sharpener in bread compartment

low any such casual methods in your kitchen. That's a workshop and these scientific men have seen to it that there's no excuse left for having it otherwise than a beautiful all-in-one-piece workshop—if you start with a plan.



Photos courtesy "Architectural Forum"

unit we have put together includes an electric hot water heater, range, refrigerator, planning desk, and cupboard and counter units. They sent it to us in toy-size rubber units, and we got ourselves practically dizzy working out different combinations. Anyhow, we did satisfy ourselves that no kitchen on earth could be devised that couldn't be scientifically planned with these obliging units.

A small electric range, dishwasher and refrigerator all fit snugly together in General Electric's unit scheme of things. They, too, plan a kitchen so that even one unit may be installed at one time, and with your ultimate goal in mind, you will wind up with an up-to-date beautiful kitchen instead of a hodge-podge assemblage. No matter how much you like just buying what you like in the rest of your house, do not fol-



All this information is for your scientifically minded husband. Here are features which will probably decide you in their favor, illustrated the better to visualize it plainly for you.

oOh! *Real* Hot Rolls!



Electric Warming Oven

$12.50

● Put this handsome warming oven on your breakfast table and keep rolls, bacon, fritters, fish balls, and other edibles hot and crisp. Use it for buffet suppers too, for hot hors d'oeuvres, patties and tiny sausages. Keep it in mind for Christmas gifts. Polished chromium with walnut handles and feet. 10¼" long x 7⅛" diameter.

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THE HANKSCRAFT COMPANY
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Party platforms

[*Continued from page 38*]

essentially creative. Why not let them have a good share in planning not only the entertainment, but the other aspects of the party as well? Let them have the fun of sending the invitations, deciding the scheme of decoration and helping to prepare the repast." Both sides responded to this idea with cheers and a great deal of enthusiasm. Social planning appealed, decidedly, to our delegates with more radical tendencies.

A delegate from the parents' side of the house then asked for the floor. "Mr. Chairman, I do not like to bring this up," she said, "but what about the question of petting? Don't you think chaperons are needed at parties?" This question caused quite a stir. Evidently it worried a number of parents. The advising psychiatrist was again called in to settle the controversy that ensued. Her conclusion was that most adolescents will resort to exaggerated petting only when nothing of interest is provided for them to do. If a program of games and dances is prepared in advance, but yet is flexible enough to allow for spontaneous suggestions, there will be nothing to worry about from this source. Parents should serve, not as chaperons, but as party leaders and planners in a supervisory capacity. In this rôle they should remain in the background, coming forward with help and encouragement when needed.

In drawing the convention to a close the chairman made a few concluding remarks. "If our children are to grow up to be socially well adjusted citizens, it is essential that they learn poise and self-reliance. These can best be achieved by means of social contacts. Frequent gatherings should take place in our homes. Remember that a good party is still a favorite form of recreation. Let this convention go on record to pledge itself to uphold its *party promises*. The meeting is adjourned."

New foundation plantings for the South

[*Continued from page 71*]

be kept low and bushy and in spring is thickly covered with tiny creamy flowers like miniature Magnolias and having the precise fragrance of ripe bananas.

For sub-tropical areas, which in Georgia extend down the coast and all along the southern boundary adjacent to Florida, there are Pittosporum, Oleander, Viburnum macrophyllum, odoratissimum,



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One-hand, portable motor slides off stand—nothing to release. Same hand operates switch.

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SALT MACKEREL FILLETS

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I guarantee them to please you!



Just What you want for a hearty breakfast!

TASTE THEM AT MY EXPENSE

You'll never know how delicious fish can be until you serve some of my mackerel fillets, prepared the Down East way. It will be the rarest treat you've known in months. Take one of my new, meaty, Fall-caught mackerel fillets. Freshen it. Broil it in its own juices to a tempting brown, until the rich, tender meat falls apart at the touch of your fork. Serve piping hot. Your mouth will water at its appetizing aroma. You'll smack your lips over its wonderful flavor.



What Makes My Mackerel Fillets So Good?

But you must get the right kind of mackerel fillets—the pick of the new Fall catch is what you want—to get this real food joy. That's the secret of the tempting goodness of my mackerel fillets. I send you the choicest fillets that are carefully sliced from the fat, tender sides of the new Fall-caught mackerel. Practically boneless, no waste parts whatever, these mackerel fillets are so tender and full bodied that they just flake into juicy mouthfuls.

Send No Money Now—

unless you wish to

Just send the coupon below or write me a letter, and I'll ship you a pail of 18 extra choice mackerel fillets — each fillet suitable for an individual serving. My fillets come to you all cleaned—no heads—no tails—no large body bones—no waste whatever — just meaty fillets packed in new brine in a wax-lined wooden pail. Taste one—broiled the Down East way. If not satisfied it's the finest mackerel you ever tasted, return the balance at my expense. Otherwise send me only $2 within 10 days. 200,000 families get their sea food from me this "prove-it-yourself" way. I've been doing business this way for 51 years and I must say that this is the lowest price for this size pail of mackerel fillets I've ever offered. Send your coupon today for this real Gloucester treat.

18 Extra Choice Mackerel Fillets Only $2.00 Delivered FREE! Anywhere in the United States

Frank E. Davis, The Gloucester Fisherman
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My dear Mr. Davis: Please send me, all charges prepaid, a pail containing 18 extra choice mackerel fillets, clear fish, no heads, tails, or waste parts, and practically boneless. If, after trying a few fillets, I am not entirely satisfied, I will return the rest at your expense and will owe you nothing. Otherwise, I'll send you $2.00 within 10 days.*

Name.....

Address.....

City.....

Bank or other reference.....

*If you wish to send check for full amount now, I'll include with your mackerel a copy of my 25c beautifully illustrated cook book containing 136 delightful sea food recipes. Your money will be instantly refunded if you are not pleased in every way.

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and suspensum, and the charming dwarf Citrus trees.

Even the sketchiest list of material for house planting would be woefully incomplete without the Azaleas. The Japanese Kurumes are perfectly hardy even in freezing weather and, given understanding care, will thrive in practically all of the region under discussion, as well as northward to Long Island. Probably the best-known varieties are Hinodegiri, Hinomayo, and Pink Pearl. In certain coastal sections, as Charleston, Savannah, Mobile, New Orleans, it is possible to set one's house within a glorious border of both Camellias and Azalea indica, and where these are available it is needless to consider anything less superb.

Such plants as I have named are only a few of the many available for adding interest and character to our home grounds and are a direct challenge to the use of California Privet for landscape specimens! By combining them with the familiar evergreens generally found in the Southeast and the South Central region, effects as varied as the personalities of the gardeners themselves may be obtained at moderate expense, plus the advice of a local landscape architect. By all means seek the help of the man or woman trained to design gardens, even if you have only a little one. It will pay you.

Nearly all of the shrubs mentioned for foundation work will serve equally well, with different handling, for backgrounds, hedges, and windbreaks. In two old gardens in Middle Georgia I found my beloved Tea-olive used as a screen to divide the front and rear grounds.

Too much praise can never be given to the Magnolia family, surprisingly numerous and hardy and with at least three of its loveliest members acknowledging coastal Georgia as their native habitat: Magnolia grandiflora, glauca, and cordata. Magnolia glauca, the Sweet Bay, is found scattered over a large part of the southern coastal region where it grows in the greatest profusion in swampy land. The aromatic, gray-green leaves so prized in cooking and the fragrant, small flowers make it a rarely beautiful small tree. Experiment has shown that it will thrive in moist ground far removed from the coast and needs but to be planted. Strangely enough Magnolia grandiflora, though native to the coast, reaches its greatest size and perfection in cooler regions inland.

Rarest of all the Magnolias is cordata, discovered near the Georgia coast by William Bartram during his happy wanderings there in 1775 and afterward lost to knowledge for many years. But once again it appeared wild in Georgia, this time growing on

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beautiful Goshen Plantation, home of Mrs. J. McK. Speer near Augusta. Through the kindness of Mrs. Speer it has been put into commercial propagation. The flowers are a rich golden yellow and combined with the deep green leaves make a tree of surpassing loveliness.

In the fortunate latitude of Saint Simon's Island, where both the climate and the natives are genial but where sea winds sweep in from the Atlantic, one may include among his ornamental trees both Sago and Date Palms, with deep green glistening fronds; the charming Camphor tree with its light green leaves brightened by the new shoots of rosy pink; Spikenard trees having small purple blooms and pointed, deliciously scented leaves; and the lacy-leaved Acacia with golden yellow puff balls of delicate sweetness. It is generally conceded now by horticulturists that the Spanish monks who came to Saint Simon's and other islands off the Georgia coast in the last decades of the sixteenth century to establish missions for Christianizing the native Indians, brought with them olives, figs, oranges, and other citrus fruits, peaches, almonds, and nectarines and thus introduced them to the people of North America.

The Louisville home of Mr. Peter Spalding, Jr.

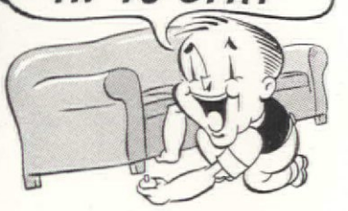
[*Continued from page 27*]

restriction requiring garages to be attached caused a rather long wing to the rear. The plain gabled roof of this and the smaller front wing are subordinated to the main gambrelled roof. The walls are of white painted brick and clapboard, which is relieved by the dark green shutters and weathered brown wood shingle roof. The shutters on the dormers reproduce a detail that was included on many Colonial homes. Few realize this since it is rare to find an old building with dormer shutters but an inspection will reveal the hinges still in place.

A wide center hall runs through the main part of the house, giving access to all of the rooms of the house. A cheerful note is lent by the view of the garden through the glass door to the rear. By passing through an arch at the rear of the hall, one finds a small secondary corridor upon which opens the lower bedroom, bath, coat closet, kitchen, and basement door.

The living room is down two steps from the hall. To the front of this square room is a tremendous bay window overlooking a fine view. To the rear are two glass doors onto the shady porch

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RITTENHOUSE ELECTRIC DOOR CHIME

and garden beyond. The entire fireplace wall and flanking book cases are paneled. It might be noted that the same architectural motive has been carried through the mantel, entrance doorway, and front dining room window. Windows were omitted from the side living room wall to give added privacy.

The dining room is large and well lighted. In the deeply recessed front window, plate glass shelves are placed directly before each window muntin. Between this room and the kitchen is a small breakfast room that serves also as a passing pantry.

On the second floor are two bedrooms, bath, five closets, and storage room. The owner's room is large and ventilated by windows in three directions. Two closets and a fireplace give more than the usual distinction. All second floor rooms are well insulated. In the basement there is a heating room, laundry, maid's room, and bath.

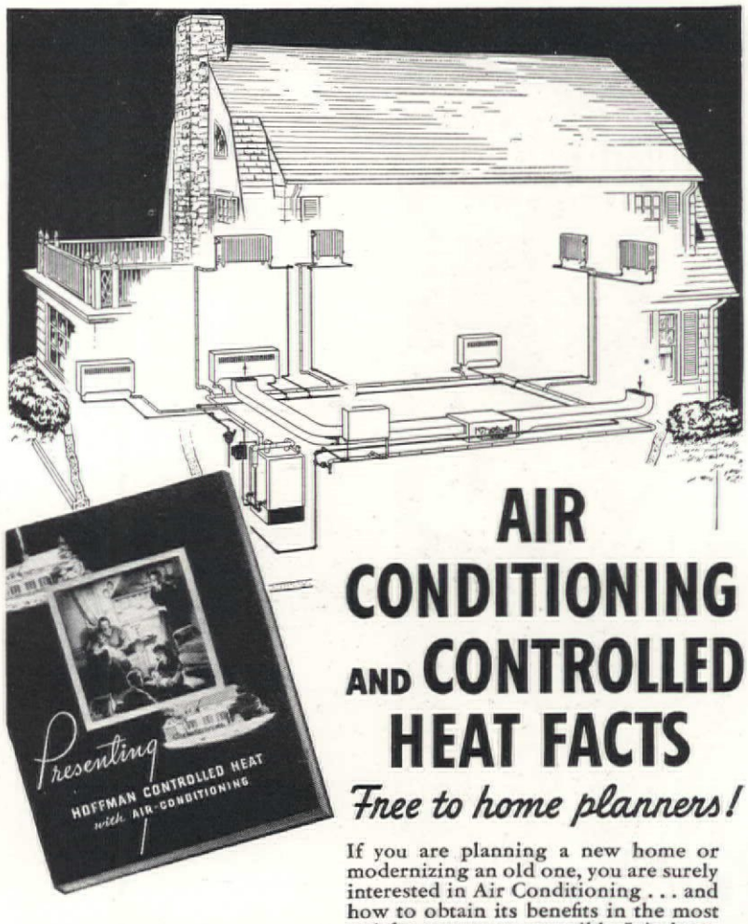
Modified Colonial in Iowa

[*Continued from page 69*]

the window, add an interesting note of color. The chairs are covered with lavender, green, and gold striped Celanese taffeta. The shelves of the closets are edged with lavender plaited chintz. The bathroom has lavender tile with Tuscany appointments and the same chintz hangings as are used in the bedroom.

The west room has the same French green carpet with antique ivory furniture. The bedspread is a yellow conventional design, chenille on a green background at the foot of which is a yellow satin down puff. A white bear skin rug lies in front of the desk. The curtains are of glazed chintz, soft blue and white conventional flowers on a yellow background. The same chintz covers one chair while another chair is covered with yellow moiré. The spotting of the blue of the chintz is brought out in a blue pottery desk lamp and a bed table lamp with deep ivory shades. The adjoining bath has green tile with white appointments. While the same chintz is used for window hangings, the shower curtain is a yellow moiré water-proof material.

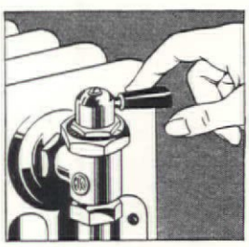
The maid's room has a taupe rug, mahogany furniture and hangings of blue and rose Colonial pattern chintz on an ivory background, with a blue band around the curtains. The Jenny Lind bed has a cream candlewick spread with a blue design on it. The adjoining bathroom has blue and white tile with attractive white appointments.



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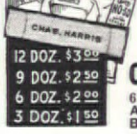
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To finish our Mexican room in the basement we added a ceiling and partition of Celotex to three of the cement walls of the cellar. The walls we painted buff with Bondex and the ceiling a sapphire blue. Since we wanted the effect of a patio, under the three forty-inch windows we have blue window boxes filled with orange, blue, and red flowers. At the windows, above these flower boxes, are plain Mediterranean orange awnings. A tinner very ably copied two Mexican lanterns; these hang from the ceiling. The cement floor is covered with blue Mexican rugs; a wooden cupboard and an old wooden chest are painted blue with an antique finish.

In this room we decided to use the greatest daring and freedom in decoration. We were fortunate in finding two very clever artists who painted Mexican figures on the buff walls. On one side are two pairs of dancing figures, Carmencita and her partner; between them an old woman sits selling her earthenware jugs. On the opposite wall are two Mexican boys with their donkeys, while the picture in the middle is that of a man extracting juice from a clump of maguey for his native wine. On one end wall stands a Mexican with a colorful serape, while on the opposite wall is a boy laden with pottery. All of these figures have been connected with high and low cactus from which hang real strings of colorful gourds. The colors of these murals harmonize with the orange and blue of the awnings, ceiling and rugs; gay Mexican baskets add to the atmosphere.

Since we use this room for informal suppers, a long refectory table is set with blue Mexican glass and orange pottery; two blue glass Guadalupe bottles serve as candle-sticks.

During the four months of our building I'll have to admit there were wakeful nights, wondering whether the clothes chute or the broom closet were large enough, or how we could use this piece of furniture we already had, or whether the walls and Venetian blinds matched. But any other experience, even European travel with a promise of the joy of seeing the stained glass windows of Chatres Cathedral, sinks into insignificance compared with the thrill of building and furnishing a house of your own.

While it is most satisfying that we have kept within the basic bid for our house, more satisfying still is the fact that we have built without one unpleasant experience. We shall always feel that we owe a debt of gratitude to our very competent architect and contractor, two brothers, with whom we are better friends now than we were before they planned and built our house.



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Winter obsession

[*Continued from page 60*]

When this dries out the cake formed will prevent the grasses and seedpods from taking different lines. But keeping the sand continually damp may promote a false hope in the seemingly dry stems. This is especially true of the Steeple-bush which for so long cherishes in its cold heart the hopes of spring. It will surprise you by sprouting an incongruous mass of pale green tendrils. You'll really feel very miserable if you start destroying this false spring which has no place whatsoever in the winter bouquet.

When once you begin looking for seedpods and grasses, seeing the many fine shades of their coloring, finding beauty in their contours, you have taken into your bosom an obsession. Woe betide the husband who always stepped on the gas at the sign "Antiques," for this menace to his driving sinks to insignificance besides the enticements of the hedgerows—that is, if his wife has become winter bouquet conscious.

Every region that has its characteristic forms of plant life has naturally its different kinds of seedpods. Some, at first, appear quite drab and uninteresting but will break into a delightful yellow fuzz in the heat of your home; some may become tiny balls of white, some sprout a shower of pale stars; and some are a snare and a delusion, soon losing their coloring to flaunt their distaste of you and yours by their utter homeliness. But that's part of the game, finding out what will hold to its responsibility and what won't, while you study every one under the process of housebreaking.

Then when you've dwelt with them all winter and begin to ache for something new and green—the ache being analagous to the rising sap outdoors—go to some particularly mucky swamp. Though all else is brown and gray, here, spiked and tender, is the green for which you yearn. Dig deep to get part of the root, turn your nose away to avoid the smell, and bring in, for a thorough washing, one or more fine heads of the Skunk-cabbage. The mocking defiance of its red throat, unfolding from the pale green, will delight you. Soon its yellowish or mottled mouth opens wide. It laughs and you laugh with it, knowing that spring is at hand. And again begins the cycle of abundance which is to end with the frost. And again you train your sight for the winter bouquet. You run over the bare hillsides, you grovel under the hedges, and you look for brown silhouettes against the clear winter sky.



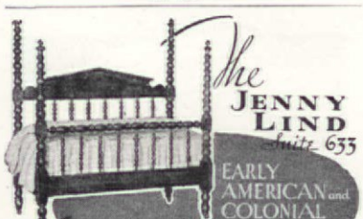
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Secrets in washing woolens

ETHEL OWEN ADAIR

TIME again for "winter woolies"—and once more the problem of successfully washing blankets, woolen sweaters, and children's bunny-suits. To prevent them from being harsh, shrunken, or stretched out of shape and to have them return from the trip to the laundry soft and fluffy all depends on how the laundering is done. The right way of doing it, however, is easy and no housewife need hesitate to wash her loveliest blankets if she will rigidly follow a few simple fundamental principles.

The very nature of woolen fibers determines the method of washing. Like shingles on a roof, tiny flattened scales overlap each other on wool fibers. If they are exposed to heat, cold, friction, or alkali, they lock closely together and become like a piece of felt. That is, the fabric shrinks, loses its shape, and becomes harsh. Another unusual characteristic of wool is that it contains animal fat, which keeps it soft and fluffy. So, that is another reason why extremely hot or cold water or strong soap should never be used in the washing process.

For washing blankets, select a clear, dry day. Have on hand plenty of soft, lukewarm water, and mild neutral soap. Use equipment large enough to prevent crowding during the process. All of these are important to insure success. The kind of water makes a big difference in the results. If soft water is not available, soften the water used with borax, allowing two tablespoonfuls to each gallon of water. A good plan is to heat the water and the borax, then remove every particle of the scum. Otherwise, the scum will cling to the blanket and leave a drab, gray appearance. The kind of soap makes a big difference in the results too. If bar soap is used, it should be made into a jelly first by chipping or grating it and heating it in water until dissolved. Soap beads or soap flakes are convenient because they make a quick suds when the hot water is added.

Remembering to use the large container, add the hot soft water to the soap; dissolve completely; then, add soft cold water until rich lukewarm suds are obtained. If more soap is needed, dissolve it first in hot water and add to the other. Never rub a cake of soap on the blanket because it causes felting and leaves it harsh.

Place the blanket in the tub of suds and squeeze the water through it with the hands. Do not rub. If necessary use two or three



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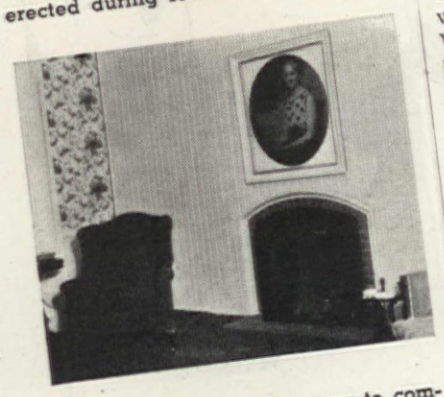
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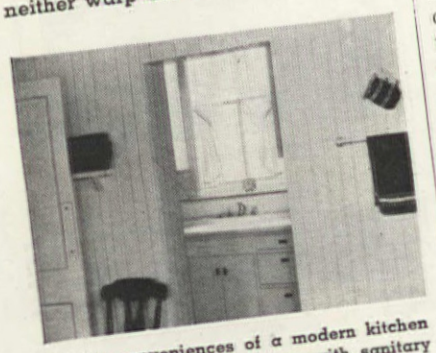
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waters to clean it thoroughly, and squeeze the water out into the tub each time instead of draining off the suds because the blanket will catch all the dirt as it drains through the material.

Rinse carefully. Use soft lukewarm water and rinse until the water is clear using a small amount of bluing in the last one. Squeeze the water out gently and avoid twisting or wringing. If the clothes wringer is used, release the tension on the roller to prevent the felting effect. Match the corners and sides exactly, being careful not to stretch it out of shape and hang half way on a clean line.

Dry in the shade because the direct sunlight, like extremely hot water, tends to yellow the wool. When dry, fluff up the nap by brushing with a clean stiff brush. Press the bindings with a warm iron to flatten.

If the nap is flattened and softness and fluffiness lost, the protection from cold will be greatly lessened. It is the still air embedded in the nap of the blanket that keeps the warmth in and the cold out. This method of washing blankets or other woolen fabrics insures the soft downy texture. They come back from the trip to the laundry tubs looking and feeling just like new.

Serve with ease—
and electricity

[Continued from page 62]

through a fine sieve, add the juice of two lemons, fill the freezing trays half full and cover with whipped cream to which has been added a few chopped salted almonds. This can be done the afternoon before.)

To assemble the eggs—put cream in chafing dish, add salt, pepper, a tablespoonful of Worcestershire sauce, and one tablespoonful of lemon juice. Slip the eggs in very carefully and add the bread crumbs and pimientos. Keep dipping the sauce over the eggs until the whites are set and the yolks coated.

Plug in the percolator and come to the party.

It is all very well, of course, to give a party when you have been on hand more or less all the time, but the neatest trick that these electrical cooks and maids can do for you is practically to get the party while your back is turned. Take an after-the-game dinner as an example, when you have been to the game too. Granted that this takes preparing before you go, with an electric roaster and an electric bain-marie, a grill and the trusty coffee urn waiting for you and all the food in the refrigerator, dinner can be served thirty minutes after you have your hat off. Suppose you plan to have

Poulet Marengo
Pickled beets Potatoes in hot cream
Baked compote of fruit
Coffee

Preparations before you go are: setting the table, places of honor



Toaster and supper set: Proctor & Schwartz

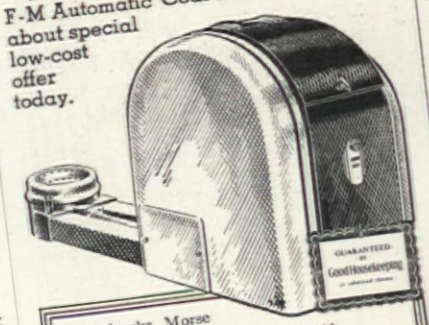


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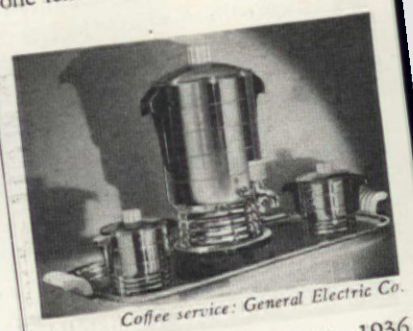


Buffet Service: Robeson Rochester Corp.



Sandwich grill set: Westinghouse

to the grill and bain-marie; then put the young chicken, cut up as for frying, in a bowl with six tablespoonfuls of olive oil and one clove of garlic, minced, salt, and pepper, a sprig or two of thyme, and one tablespoonful of chopped parsley. In another bowl put one half pound of sliced mushrooms, a chopped shallot, and one tablespoonful of chopped parsley and one half glass of white wine. Slice several boiled potatoes very thin and cover them with cream in another bowl, to be called for. Drain a can of pears and a can of peaches thoroughly and peel and quarter as many apples as there are guests, put in a dish with a tight cover, pour over them the juice and grated rind of one lemon, cover, and go on to the



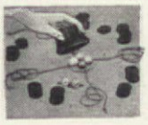
Coffee service: General Electric Co.

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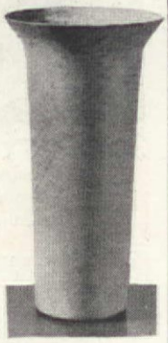
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De Luxe hospitality tray set: McGraw Electric Co.

game, knowing all is ready.

The thirty minutes after you get home: Put the chicken in a copper saucepan on the grill and stir occasionally so that all the pieces are a nice brown. Open a can of baby beets and heat in one tablespoonful vinegar, one of water, and one of butter with two whole cloves, two whole peppers, and a bit of bay leaf. Heat the potatoes in cream and transfer these and the beets to the bain-marie dishes to stay hot. Put the mushrooms with their marinade and one tablespoonful of butter in a little saucepan on the grill and stir once or twice. Arrange the fruit in rows in the roaster, pour the lemon juice over it, sprinkle with two tablespoonfuls of granulated sugar and a little powdered ginger if you like. As soon as the chicken is brown and tender, pour the oil off into the mushroom sauce and pour that into the third bowl of the bain-marie, and there you are. Watch the fruit and if it gets too dry add the juice of another half lemon and a little more sugar. It really is just as simple as that.

If you like the particularly festive feeling that a party after the theatre has, nothing is simpler with electrical equipment. And as oysters in a chafing dish practically do themselves, they seem a good start.

Oysters Antoine
Green salad
Coffee
Chocolate mousse

Prepare the mousse beforehand. Make a syrup of one half cupful of sugar and three quarters cupful of water boiled till it spins a thread, pour onto the stiffly beaten whites of two eggs, fold in two squares of melted chocolate and one cupful of cream, beaten stiff. It is not necessary to stir in the freezing trays. For the oysters, cut the crusts off one half inch slices of bread and toast lightly.



"Universal" buffet server: Landers Frary-Clark

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CHEESE SALAD RING

(6 Servings—uses only ¼ package)

1 envelope Knox Sparkling Gelatine
¼ cup cold water — 1 cup hot water
⅓ cup sugar — 1 teaspoonful salt
¼ cup mild vinegar or lemon juice
½ cup mayonnaise
½ cup grated American cheese or cottage cheese
1 green pepper, chopped, if desired

Pour cold water in bowl and sprinkle gelatine on top of water. Add sugar, salt and hot water and stir until dissolved. Add lemon juice or vinegar and mix thoroughly. Cool and when mixture becomes slightly thickened, beat with egg beater until the consistency of whipped cream. Fold into the combined mayonnaise and cheese. Pour into ring mold that has been rinsed in cold water and chill. To serve, unmold on crisp lettuce and fill center with fruit or sea food salad.

TO MAKE RING MOLD: Invert tea cup in center of round pan and when gelatine begins to congeal pour into pan around cup. To unmold remove cup and dip pan in luke warm water to loosen jelly. Invert on serving dish and carefully remove mold.

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Set a bowl of butter to melt on the hot plate and then drain one quart of oysters as dry as possible. Put two tablespoonfuls of butter in the chafing dish, add one chopped shallot or small onion, salt and pepper, a leaf or two of tarragon. As soon as the butter is melted, add the oysters and one tablespoonful of flour. Stir carefully so that each oyster is well buttered, then add one cupful of heavy cream. Meanwhile beat the yolks of two eggs hard and add two tablespoonfuls of cream to them and a pinch of dry mustard. Pour one-half glass of burgundy or sherry over the oysters. As soon as the mixture is hot add the eggs and turn off the heat. The eggs are just to thicken the sauce and must not cook too much. Dip the pieces of toast in melted butter and cover them with oysters and their sauce which, though rather pink looking, is of excellent flavor.

Right from our own kitchen

EACH day brings to The American Home kitchen news about the new food products, and the improvements in the familiar ones. Most of it is very informative but since we cannot pass it all on to you we take this opportunity of giving you a few of the high spots.

* * *

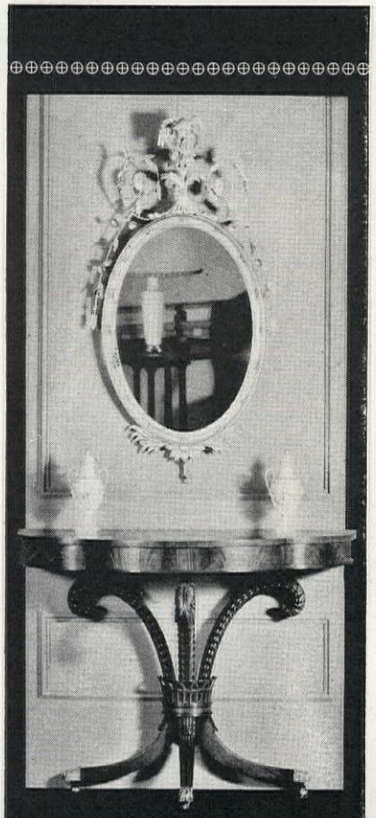
Mothers, have you tried the splendid new Libby, McNeill & Libby soup preparation that's especially prepared for infant feeding? It's made of vegetables, barley, and chicken livers, that mysterious meat whose iron content is appreciably lower than many another food and yet has few rivals as a protective against nutritional anemia. Infant specialists are acclaiming this fine product and giving it to their infant patients, not only because of its anti-anemic factor but because it is highly palatable and easily digested by small tummies.

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Autumn desserts

MARY MESSLER

Butterscotch apple pudding

Sauce—

1 cupful brown sugar, firmly packed
2 cupfuls water
¼ cupful butter

Combine sugar, water and butter, in baking pan. Bring to boiling point and boil for 2 minutes.

Batter—

1 cupful brown sugar
¼ cupful butter
½ cupful milk
1⅓ cupfuls sifted all-purpose flour
2½ teaspoonfuls baking powder
½ teaspoonful salt
1¼ cupfuls peeled, diced apples

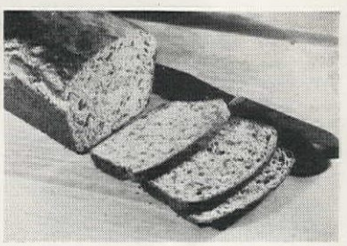
Sprinkle apples with ⅓ cupful of brown sugar. Sift flour, baking powder, salt, and ⅔ cupful brown sugar together. Blend in the butter. Add milk, stirring just enough to dampen all the flour thoroughly. Add apples. Pour over hot syrup and bake for 30 minutes in a moderate (350° F.) oven. Serve warm with whipped cream.



Pineapple cookies

½ cupful butter
1 cupful granulated sugar
2 eggs
⅔ cupful canned crushed pineapple
¼ teaspoonful soda
⅛ teaspoonful salt
1½ teaspoonfuls baking powder
1⅝ cupfuls flour
¼ teaspoonful vanilla

Cream butter and sugar thoroughly. Add unbeaten eggs and beat well. Add flavoring and pineapple. Mix and sift flour, salt, and soda. Add to first mixture, beating just enough to make mixture smooth. Drop by teaspoonfuls on greased cookie sheet (well apart) and bake in a moderate (375° F.) oven for 10 minutes. Makes about 6 dozen cookies.



Nut bread

4 cupfuls all purpose flour
6 teaspoonfuls baking powder
1½ teaspoonfuls salt
¾ cupful sugar
1 cupful chopped nuts
3 egg yolks
2 cupfuls milk

Mix and sift dry ingredients. Beat egg yolks and add milk, mixing well. Stir nuts through flour until they are well coated.

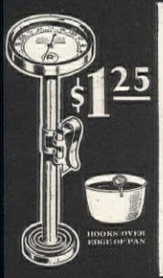


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Pour liquid into flour and nut mixture, mixing only enough to thoroughly dampen flour. Let stand at room temperature for 20 minutes. Bake in a moderate (350° F.) oven for 50-60 minutes.



Demarest

Great grandmother's doughnuts

¾ cupful brown sugar
2 teaspoonfuls melted butter
1 egg
½ cupful buttermilk
2⅛ cupfuls sifted all-purpose flour
1 teaspoonful baking powder
½ teaspoonful soda
½ teaspoonful nutmeg
⅛ teaspoonful salt

Sift or roll brown sugar until entirely free from lumps. Add melted butter and egg and beat well. Add buttermilk and dry ingredients sifted together. Place dough on floured board. Roll ½ inch thick. Cut and fry in hot deep fat (375° F.). Drain on absorbent paper and roll in sugar.

Maple crisps

1 egg
½ cupful maple sugar
2 teaspoonfuls melted butter
⅛ teaspoonful salt
2 cupfuls corn flakes or rice flakes

Crisp cereal in oven for 5 minutes. Beat egg until light. Add maple sugar and melted butter. Beat again. Add cereal flakes. Mix well. Drop teaspoonfuls on greased cookie sheet and bake in a moderate (350° F.) oven until delicately browned, 15-20 minutes.

Sponge cake de luxe

½ cupful boiling water
1¼ cupfuls sugar
6 eggs, separated
1 cupful sifted cake flour
1 teaspoonful cream of tartar
½ teaspoonful vanilla extract
½ teaspoonful almond extract

Boil sugar and water over low heat until it spins a thread. Beat egg whites until stiff. Pour hot syrup gradually over egg whites, beating constantly until mixture is cool. Beat egg yolks until thick and lemon colored. Fold into egg white mixture, and blend well. Add flavoring. Sift flour, salt, and cream of tartar together four times. Add gradually to egg mixture. Bake in ungreased square gingerbread pan in a moderate (350° F.) oven for 45 minutes. At serving time break into squares with silver fork and serve with a topping of

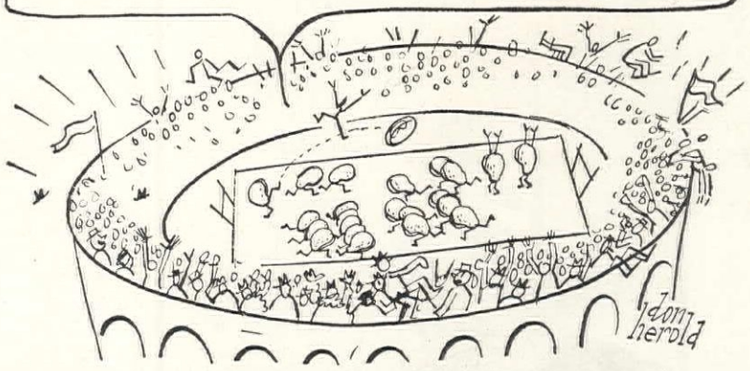
Cherry cream

1 cupful whipped cream
1 cupful black cherries

Fold cherries into whipped cream and blend well. Pile on top of sponge cake squares and serve.

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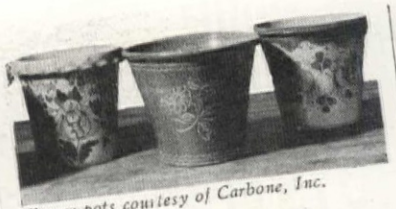
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Flower pots courtesy of Carbone, Inc.

Working with plants in the house

CHARLES CORWIN WHITE

THE first thing of importance in considering house plants is the container. And here let us disabuse your mind of any preconceived notions regarding some certain kind of container as absolutely necessary. Plants are surprisingly adaptable, and so long as you use reasonable care in following common-sense fundamentals, you can use any kind of container. Glazed or unglazed, semi-porous, watertight—all kinds have been used successfully. You have to consult your convenience in the selection, remembering that if you use a porous pot, moisture will exude from it with results disastrous to the house furnishings in the immediate vicinity unless you have foreseen this foregone conclusion and have adequately prepared for it.

Soil becomes sour if water is allowed to stagnate in it, and sour soil is inimical to plant life. Good drainage is the usual method of avoiding a sour condition. Pots with drainage holes in the bottom are best. Common practice is to break up a pot of the ordinary red clay variety; take an arching piece of this and lay it arch side up over the drainage hole in the pot you are going to use. Lay a few more pieces of the broken pot around this piece at random, cover these with pebbles. Now if you have some sphagnum Moss, lay in a little of that; it will help to prevent the fine particles of soil from washing down and out of the pot when it is watered. If you haven't the moss, fill in the pebbles with sand, for the same purpose, or use a piece of sod, grass side down (only be careful there are no insects or diseased-looking places in this). If your pot has no drainage hole, be sure to put some charcoal in the bottom for this will act in place of drainage to keep your soil from souring. A little charcoal in the bottom of any pot is a good thing, drain holes or not, but it is imperative where there is no hole.

The soil: A good general rule for a proper soil is to take ordinary soil as you find it in nature, two parts. Add to this one part of sand, and one part of well-decayed leaves (or peat moss, humus, or year-old manure if you prefer). The leaf material should be quite soft and rotten. Mix your three ingredients thoroughly. Such soil is suitable for most plants. Varying the amount of sand will give you richer or lighter soils as your increasing knowledge of particular plants will dictate.

Now, if you wish to do a really workmanlike job, you will sterilize your soil. This is a surprisingly simple and a wonderfully effective practice. Fill your pot as outlined above, but of course without the plant in it. Place it in a pail. Pour boiling water onto it in sufficient quantity to cover the pot completely. Let the pail stand thus on the hot stove for five minutes or a little longer. Remove the pot, let it drain in the bathtub, then let it stand on the window sill or other convenient place for not less than four days. If you are afraid of breaking a valuable pot, put just the soil (and sod, if any) into an ordinary pot and sterilize.

Trouble, you say? A nuisance? Yes, it is; and of course you don't have to do this if you don't want to. Most people don't. However, if you do it, you will be ridding the soil of pests of all kinds. You will increase the fertility by splitting up complex chemical compounds and making them available as plant food. You will not by this amount of heat kill the ammonia producing bacteria (which are helpful to plant life); but you will kill their enemies. The ammonia producers will now have a clear field of action, and a plant in this soil will do amazingly better than one in unsterilized soil.

The plants: Now you have good plants in a proper soil. However, there are ills to be avoided: ills both of a natural kind and ills of your own making. Stir up the soil around the plants frequently. Keep the top soil from compacting by breaking it up with an old, dull knife or a spoon. This admits air into the soil, a necessity for the plant; and it keeps the moisture within the soil from evaporating too rapidly. Though we all know about cultivating a garden, almost none of us loosen up the soil in our potted plants.

In watering your plants, try for regularity; don't over-water for three days and then let the plant dry out for a week. Remember that sour soil generally occurs if water stagnates in a pot or if the pot stands constantly in water. If you have a pot which you suspect is souring (plant will be sickly, leaves drooping and turning yellowish), or if you have one without drainage, give it a dose of lime water. Lime water is prepared by putting a good cupful of ordinary builders' lime into eight or ten quarts of water. When the bubbling ceases and the

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liquid has cleared, pour off the clear water on top into a large bottle or jug. This will now keep indefinitely, and should be poured a cupful or two at a time onto the soil in suspected pots—such soil should be slightly damp before you apply the lime water. This treatment will do one or all of a number of highly beneficial things: it will sweeten sour soil; it will kill harmful worms; it will aid in the breaking down of organic material in the soil preparatory to its use by the plant; it will furnish needed calcium.

Ordinarily you will water your plants by putting the water directly on the soil. But at least once a week, spray the water over the leaves (but not the flowers). Occasionally, wash the leaves themselves—you will be surprised when you see how much dust and soot has been accumulating there to the injury of the plants. In winter, this practice will aid the plant in its struggle with our super-dry house atmosphere; it will likewise tend to keep down development of insects.

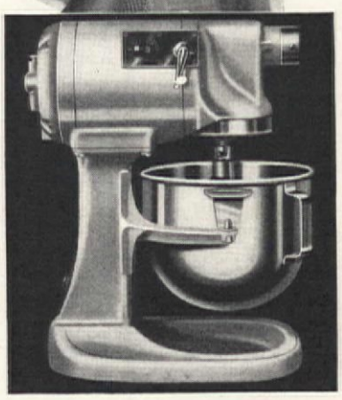
Don't water plants frequently, giving a little at a time. This will wet only the top soil and will not reach the roots. Rather, wet the soil thoroughly, then allow the pot to go without watering until the top soil is pretty well dried out. You will be able to tell the condition of the soil by looking at the top of the pot, and by knocking sharply on the side with your knuckles (the sound will tell you whether the soil is moist or dry). A porous pot will steal a lot of moisture for itself which a non-porous one will not take.

The pests: Occasionally, your plants may be affected by one or more pests. There are a great number of these, and there are many learned and scientific methods for combating them. There are also three or four very homely and equally scientific methods which will serve the home gardener without the necessity of becoming an entomologist of great renown. Keep your plants clean; pick off any bug or diseased portion as soon as you note it. If you see a whole lot of bugs, spray the plant thoroughly, both top and under side of leaves, with a soap and water solution, made by dissolving a cubic inch of laundry or unscented soap in a couple of quarts of water. Rinse this off with clear water a day or two later. If the attack of the insects is more vigorous, take the pot to the sink, hold your thumb over the faucet to increase the pressure, and literally knock the offenders off. Do this thoroughly. Of course you should use water of about room temperature so as not to shock the plant too greatly. If the attack of the pest is really devastating, fill your bucket with water of 150 degrees. Place paper

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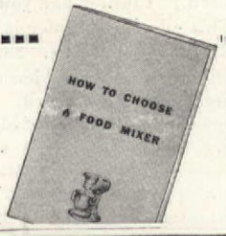
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over the soil to help you hold it in the pot, then bravely turn the pot upside down and dip the plant bodily into the hot water. You may do this several times and for several seconds at a time without injuring the plant, but you will injure the insects.

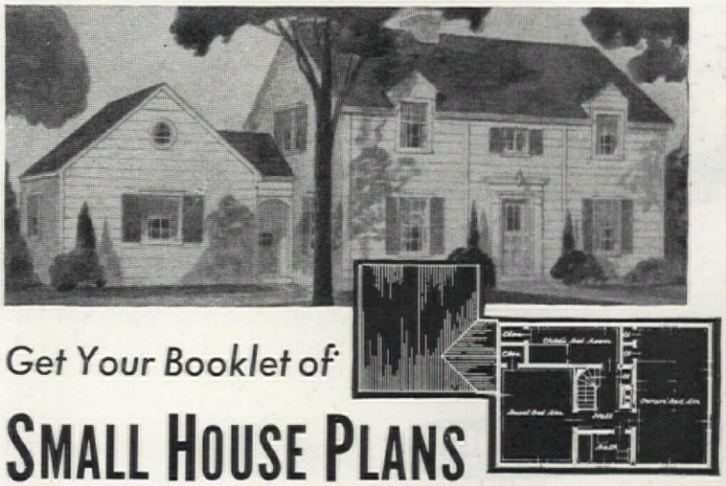
Prune your plants boldly for shape and for health: cut away ungraceful or diseased parts without misgiving. Pinch or snip off blossoms as they fade, and do not let flowers go to seed. You will thus divert the plant's strength from developing portions in which you are not interested to those in which you are.

Remember that if a healthy plant stops growing and merely seems to be maintaining its status quo, it is probably just resting, a thing which plants do naturally as a part of their growth cycle. It should be allowed to rest at such a time. It then requires less light, less heat, and less water than usual. After its rest it will again take up the concerns of life, and with a renewed vigor.

Feeding: Most people think that the only things necessary for growing plants are to get them into a pot, and then to fertilize them. Of course plants need food, and worn-out soils will not do. However, as a rule, the amateur overstresses fertilizing; enrichment of the soil should be discreetly and prudently done. A resting plant, for instance, should never be fertilized. Very young plants do not, as a rule, wish a very rich soil. Many advertised and packaged fertilizers are really not fertilizers at all; they are merely stimulators. They produce a rapid growth for a short time but they produce also the inevitable "morning after" effect, since they excite and stimulate without really nourishing. When fertilizing is really called for, a ready prepared *complete* plant food can be spread over the soil surface. Some people use finely ground bone meal (about a teaspoonful to a six-inch pot) and then worked thoroughly and evenly in with a spoon. Or you may prepare a fertilizer as follows: one pound each of nitrate of soda, phosphate of soda, sulphate of potash. Mix these thoroughly. Now take a tablespoonful of this mixture to a gallon of warm water and make a liquid fertilizer. Apply not more than a glassful of this mixture to an eight-inch pot at a time. It should be applied when the soil is moist. It should not be allowed to touch the visible portions of the plant, but should be poured onto the soil.

General: Plants do best in rooms where the temperature in the daytime is kept between 65 and 70 degrees (not higher), and in which the temperature at night

[*Please turn to page 114*]



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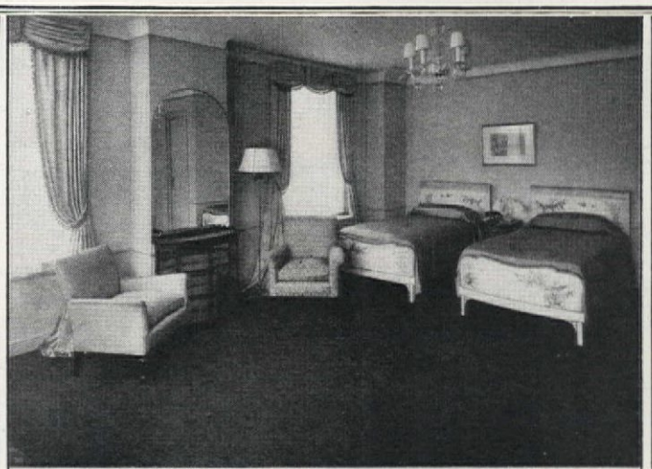
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GARDEN FACTS and FANCIES

Leonard Barron

To LIFT the veil of mystery that beclouds so many ordinary garden problems and shed a ray of illuminating light is indeed a great achievement. To get behind the mere routine of the round of operations in the garden and acquire the real sense of appreciation as to what it is all about, how plants grow, why they grow, and equally why they do not grow, sometimes, is a step in garden experience and knowledge that comes to too few people who are pleased to call themselves gardeners. So many people who, to use their own expression, "just do love flowers" love those gems of the garden in a very material way, after all. They put the seed in the earth or set out a plant and sit back complacently in great expectations of splendid results and all too often achieve mere failure and much dissatisfaction.

To put the blame on the seed or on the dealer who supplied the plant is a comforting kind of philosophy but in the long run this aimless kind of gardener gets nowhere. Why does a plant grow; why does it not grow; what is the determining factor between failure and success? The answers to these fundamental questions if understood and intelligently applied would relieve many a worry.

All this is told in a really wonderful book "The Living Garden" by E. J. Salisbury, Professor of Botany at University College, England, published originally abroad and now offered by the Macmillan Company in America. There is nothing of recent publication that is so entertainingly instructive and exactly true—and told in such simple, everyday language that anyone who can read at all can perfectly well understand. Here is the case of a profound scientist who loves the growing plants of the garden, an observant and inquisitive horticulturist, who has taken the trouble to interpret to the gardener the scientific basis of what goes into the welfare or ill-being of the plants of the garden. We are apt to pass over lightly the fact that a garden is a highly artificial gathering together of plants from various parts of the world where they grew in varying conditions, and we bring them into the garden and ask them all to grow in an entirely new environment, new climatic conditions, and very often, in entirely uncongenial and new associations. And it is only because certain groups of plants are more fully inured to diversity of conditions that we are able to have gardens at all in the ordinary sense of the word. This explains, also, much of the sameness of gardens, everywhere.

Of necessity, our domestic gardens are made in the environs of cities and villages where there is air pollution and the natural life of the soil is often radically changed. All these factors tend to make the average garden a thing of average plants. It is only the toughest kind of things that can come through generally.

I would like to see every garden student and dilettante gardener as well become thoroughly acquainted with Dr. Salisbury's remarkable piece of work. It is the kind of contribution to an understanding of the fundamental principles of gardening that has long been hoped for—a true interpretation in popular language of the scientific bases of the cultivation of the garden and of plant welfare. The plant is a living organism and responds to and expresses itself according to its environment.

"The Living Garden" is in no sense a textbook but can be read with all the allure and fascination of a romance. We have long waited for someone to do for horticultural science what Professor Huxley, many years ago, accomplished in other branches, and here it is at last. "Our gardens . . . comprise an artificial assemblage of many kinds of plants, the nature and numbers of which are mainly dependent on our arbitrary whims and fancies. Some that we grow are only too patently unfitted for the conditions under which they live and . . . must perforce be replaced by artificial propagation or by importation. The plants of a garden grow not where they will but where they must."

Perhaps a few of the chapter titles will give a better picture than the book as a whole: Sunlight and Shade; Frost and Fog; Alpines and Rock Plants; Fertility and Inheritance; Scent and Color; On Cutting Lawns and Hedges; and in all these particular chapters not just merely routine directions of when and how but the "lifting of the curtain" and explaining *why*.

"The Living Garden" is one of the most significant garden books of the day. No wonder it was awarded the Veitch Memorial Medal of the Royal Horticultural Society. Get it and read it!

Roses in Iowa

It was at Des Moines that the American Rose Society held its summer meeting. This Middle West territory is by popular acclaim not regarded as an ideal

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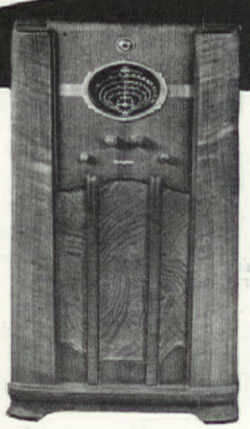


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Rose section. Perhaps that is true but it was my delight to see some really very good Roses in Iowa despite the state-wide belief, and even propaganda in the state, that Roses cannot be grown there. I saw with my own eyes abundance of evidence that Roses will not grow in Iowa where they have not been planted! Where they have been planted they grow, as in Mrs. Whitaker's garden in Boone.

Evidence accumulates that the will to have good Roses will lead to supplying their very simple fundamental requirements. Yes, you can grow Roses in Iowa despite all the propaganda to the contrary, if you will give the poor plants the few things they want.

Rosa blanda grows wild along the roadside and the Prairie Rose was coming into bloom on every hand. Cannot grow Roses in Iowa? Of course you can and particularly is the promise of better Roses for the West involved in the breeding work of Mr. Horvath with the native Prairie Rose as a base; in the promised Roses for zero temperatures of Professor Hansen of South Dakota. Professor Maney of Ames who contributed the article on Rose hybridizing in the September issue of the magazine thrilled the visiting Rosarians with his new breedings of hybrid thornless, frost resistant Rose stocks for budding. But, more of that in the future.

Among the modern Rose varieties on the exhibition tables the outstanding triumph was the new Victoria Harrington, sent from the Test Gardens at Portland, Oregon; rich, glowing, luscious red, fragrant and lasting. Leonard Barron, too, finds itself at home in the Mid-West gardens.

Modern needle painting

[*Continued from page 75*]

a little house on her own farm. First she drew in the house and its feature points; then the lady. She added the little fence and filled in with trees last of all. The flowering tree is a conventionalized version of an apple tree that stands in the yard. Like Mrs. Harbeson she uses different threads according to her design. Much of the stitchery is in fine wool but the fence is in cotton so that it will stand out and give interest.

"Yes, you make a sketch first of your design preferably in color. Always make the final drawing on a large sheet of paper, never on the background material itself. It makes it very dirty and untidy. Perforate your drawing; a pin will do if you haven't a little tool (buy them at the notion counter) then apply your design by using powdered charcoal. In this way you make sure that all your lines are right. Later you may intensify them a bit with a pencil but not too heavy. I use a table or the floor to stamp on, according to the size of what I am doing. You will find that an embroidery frame that is not too large is the easiest and most comfortable on which to work."

Working with house plants

[*Continued from page 112*]

drops some, but not farther than to about 55 degrees.

Plants like fresh air, but you should not subject them to drafts or to sudden temperature changes.

When summer comes, and you put your plants into the window boxes or outside, don't remove them from their pots. Instead, put pot and all into the window box or soil, sinking the pot flush with the earth. You should put gravel beneath the drainage hole to provide for a continuation of drainage and should continue to water such plants, for the ordinary rainfall will probably not be sufficient. Pots so placed in window boxes may be surrounded with soil, or with peat moss.

When you have had the plant about a year, it may have grown to the point where its old pot is not large enough for it. In this case, take a pot the next size larger, remove your plant, roots, soil, and all, and place it in the larger pot. Don't disturb the plant at all (unless you see some disease); merely put it bodily into the new pot, and fill in around the edges with new soil. Some people remove soil from the roots and attempt to replace all old soil with new. This is not necessary and it greatly disturbs the plant and often injures it. The new root growth will take place in the added soil around the edges.

The value of compost

[*Continued from page 99*]

ground level, and locate in an inconspicuous place.

Start the heap with refuse taken from the perennial borders. As the season advances add grass clippings, trimmings from plants, wood ashes, vegetable refuse, spent flowers, weeds without seeds, in fact anything in the vegetation line which will decompose. Add a sprinkling of lime if you wish occasionally. Turn over a couple times to incorporate better. Wetting well with the garden hose in dry weather will hasten decomposition. When fall arrives cram in all the dead leaves possible. Then next spring remove contents; spread upon the vegetable and flower gardens, and fork under.

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Extra work? Not a bit of it! Take any "old favorite" recipe and *just add Walnuts.*

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Keep a Walnut Bowl handy in the kitchen—have another *big* bowlful ready when the family starts munching apples, raisins, or other fruits. And remember, packed in school lunches, Walnuts provide energy fuel for husky young go-getters!

Just one thing to keep in mind—the Walnuts *you* want are "Diamonds"—with the Diamond brand on every shell. Full shells—plump, flavor-crowded kernels—the pick of the crop. Diamond Walnuts! —the best Walnut bargain you can buy.

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- 2 *cups cake or pastry flour*
- ½ *teaspoon salt*
- ½ *teaspoon baking soda*
- 4 *tablespoons sour milk or buttermilk*
- 1 *cup banana pulp*
- 1 *teaspoon vanilla extract*
- 1 *cup chopped Diamond Walnut kernels*

Cream shortening thoroughly; add sugar gradually, and cream the mixture until light and fluffy. Add eggs and beat well. Sift together flour, salt and baking soda and add to the sugar mixture alternately with the combined sour milk, banana pulp and vanilla. Beat after each addition until smooth. Lastly add the chopped Diamond Walnut kernels. Then pour the mixture into a greased and lightly-floured loaf or tube pan and bake in moderate oven (350° F.) for 50-60 minutes or until done.



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